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THE NEW YORK



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ADELE BLOOD

# THE NEW YORK DRAMATIC MIRROR

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NEW YORK, . . . . . DECEMBER 11, 1909

BLISS PERRY says in a Paris newspaper that dramatic authorship "does not exist in America." How long has Mr. PERRY been abroad?

Two youths who yearned for operatic entertainment were arrested the other night while seeking to enter the Metropolitan by way of a fire-escape. Perhaps another bit of evidence to show that opera in this city is no longer simply the fad of the peculiarly able.

THE husband of a singer in London boxed a critic's ears for alleged dispraise of his wife. Possibly this is one of the expected functions of the husband of a singer, but it is neither the way to convince the public of the error of criticism nor a means for securing a reversal of critical opinion.

PATTI, aged sixty-six, has just celebrated the fiftieth anniversary of her debut in New York, and she still can command enthusiasm and all that goes with it when she occasionally sings in public. BENHARDT, still older, has just appeared successfully as the Maid of Orleans, and there seems to be no limit to her artistic daring at an age when other grandmothers ruminate in quietude and prepare for a better world. Thus for marvels of human achievement the stage stands supreme.

COMMENT, seasoned with wonder or satire, on the princely pay of favorite operatic artists or famous actors is no longer legitimate, in view of the \$101,000 and a greater sum that motion pictures will provide for two pugilists who will contest for the supremacy of white or black. And while these vigorous persons are waiting for the fray they condescend to give mock exhibitions of "the manly art" in the theatre at wages which make the pay envelopes of most real actors look like court-plaster receptacles.

A CABLE from London says that "the extravagant scheme for commemorating SHAKESPEARE's tercentenary by the erection of a national theatre at a cost of \$25,000,000, including the endowment considered necessary by its organizers, is already on the rocks." It is to be hoped that this bit of news is erroneous as to the plan, as it really is as to the sum to be raised, which sum was \$2,500,000. Yet if the plan has failed the effort was worthy, and the spirit that actuated it will probably find other if less expensive expression sooner or later.

## FACT DEFEATS THEORY.

In several cities there has been a discussion as to whether it is advisable to authorize local censorship of the stage.

San Francisco, Minneapolis, St. Paul and other large communities in one way or another have shown special interest in this subject.

An ordinance was introduced in the local governing body of San Francisco, the supervisors, and was reported formally by its committee on police. It proposed a censoring board of five persons, to be composed of appointees by the police commission, the board of supervisors, the mayor, the Theatrical Managers' Association, and the California Club. The bill offered provided that "it shall be unlawful for any person, firm or corporation to hold, conduct or carry on any theatrical performance or entertainment of any sort which is offensive to decency, or is adapted to excite vicious or lewd thoughts or acts, or which is lewd, obscene or vulgar, or offensive to the moral sense." Existing law probably covers the same ground.

The chief opponent of this proposed ordinance declared that in twenty years there had been but a single theatrical offering in San Francisco that should have been suppressed, and that one offering, lately presented in that city, no doubt caused the antagonistic measure. He claimed that a committee of censors like that proposed by the ordinance in case of a corrupt local government would become a body of grafters and rule the theatres solely in their own interests. And he said that the theatre, which was becoming a place where all questions important to the human race were coming to be considered in drama, should have the same freedom as the press. That his argument was effective is apparent from the fact that the bill was killed on a vote of the supervisors.

The theatre manager who deliberately puts forward an objectionable play himself is the greatest sufferer, for aside from the effect such an enterprise has upon his future operations, unobjectionable as those operations may be, in making the public suspicious of his tenders, it cannot be questioned that the general public frowns upon plays that transgress morality.

The most profitable plays are the clean plays, and stage history proves this. The unclean play is never a paying enterprise. Such a play, heralded on its real character in a metropolitan centre, where among the normal-minded mass there may be found audiences of the evil-minded, may seem to be successful for a time; yet its failure is assured in other cities where theatregoers will not tolerate indecency on the stage.

That managers as a rule recognize these facts is shown by this very effort in San Francisco to establish a censorship—an effort which brought out the undisputed statement in opposition to that censorship that but one play which should have been suppressed had visited that city in twenty years.

Surely this is a favorable showing for the theatre, and should effectively answer the censorious in other cities, where, it is safe to say, unobjectionable theatrical offerings so overwhelmingly outnumber the objectionable that no serious proposal for a censorship can logically be entertained.

GRANVILLE BARKER, who is a Socialist, spoke in London the other day for a national theatre, and advanced a novel theory as to the theatre's real function. In Greater London, he said, there are open every night from 200 to 300 theatres, which means that perhaps something like a quarter of a million persons go nightly to some place of amusement. No one could doubt the enormous influence that must be exercised over the emotions of that vast number of individuals, said Mr. BARKER, and for that influence to be allowed to run to waste—to be exploited simply for people to put money into other pockets—was nothing more nor less than civic lunacy. Yet what would happen if there should be a concerted movement by managers in response to some cult or doctrine? Surely quite a number of the 200 or 300 theatres would be closed or present "a beggarly array of empty benches." Educational influence in the theatre must be incidental rather than absolute.

## PERSONAL



Photo Otto Sarony Co., N. Y.

TEMPEST.—Marie Tempest has arrived in New York, and preparations are well under way for her appearance at the Lyceum Theatre next Monday night, Dec. 13, in W. Somerset Maugham's comedy, *Penelope*. Miss Tempest, it is expected, will remain at the Lyceum six weeks, at the conclusion of which time she will make a two-months tour of the principal cities. Having accomplished successfully in England the feat which Lillian Russell did so gracefully here, the transition from musical comedy and light opera to vehicles in which she would have opportunity to prove her ability as a comedienne minus singing effort, Miss Tempest has gained a footing in the wider field, sure and deserved, through the medium, principally, of *The Marriage of Kitty* and Mr. Maugham's play, *Mrs. Dot*, which play, by the way, is now to be shown to New Yorkers by Billie Burke. Miss Tempest's work in *The Geisha*, for instance, is a pleasing memory, but her work in the Maugham comedies is a delightful actuality.

BRADLEY.—When Willard Holcomb's dramatization of Mrs. Wilson's old novel, "St. Elmo," is shown to New Yorkers shortly at the Academy of Music, Leonora Bradley will resume her original role of Mrs. Murray, a fact that adds further interest and dignity to Broadway's first glimpse of a play which has proved to be one of the season's surprises on the road. Miss Bradley, with a score of splendid characterizations of the *grande dame* type to her credit and a rich experience gained in the support of many prominent stars, comes to Broadway only too seldom, but on those visits she gives ample proof of her right to be considered one of the leaders of that theatrical coterie of which Rose Coghlan, Mrs. Dellenbaugh, Mrs. Pitt, Mrs. Whiffen and Mathilde Cottrelly are such delightful members.

WHIFFEN.—The delight with which Hudson Theatre patrons have greeted Mrs. Thomas Whiffen since she came to that playhouse a few weeks ago with Mr. Bellevue in *The Builder of Bridges*, and the surprise with which they have witnessed that veteran player's smart and "chipper" acting of the old bridge-whist-loving Englishwoman, justifies a lapse of gallantry when one yields to the temptation to further amaze her admirers. For Mrs. Whiffen is sixty-four years old! It seems incredible that the quaint, pliant little figure playing Mrs. Debney in Mr. Sutro's play was the original Little Buttercup in Pinafore at the old Standard Theatre away back in 1879. And it was eleven years before that, at Woods' Museum, now Daly's Theatre, in 1868, that she made her first appearance in America, as a member of the Galton Opera company in Offenbach's *Marriage aux Lanternes*. Her appearances at the Madison Square Theatre in the early eighties followed, when she was seen in *Hazel Kirke*, *The Rajah*, *Esmeralda*, *May Blossom* and *The Private Secretary*. Then, of more recent memory, came her portrayal of numerous prominent roles as a member of Daniel Frohman's Lyceum Theatre company, in *Sweet Lavender*, *The Charity Ball*, *The Wife*, *The Benefit of the Doubt* and *The Amazons*. While a member of Charles Frohman's Empire Theatre Stock company she was seen in leading character roles in *The Wilderness* and *Brother Officers*, and in the many other important productions identified with that organization of pleasing memory. Since then Mrs. Whiffen has been seen in support of Eleanor Robson, Mary Mannering, with Margaret Anglin in *Zira*, and with Miss Anglin and Henry Miller in *The Great Divide*. With Mr. Bellevue she exhibits all the exquisite finish and art gained through so many years of varied acting.



# The Usher



The Legislature of Louisiana, seeking to protect children in the cotton mills and factories of that State from overwork and danger to life and limb, enacted a law the enforcement of which has developed an absolute prohibition of children from appearing on the stage in that State.

It appears that it was not the legislative intention to have the law apply to stage children, but in New Orleans, as in several other cities, there are "reformers" who have invoked the new law with the result that under its construction by a local court no child can appear in Louisiana in any play in any circumstances whatever.

As may be imagined, liberal theatregoers are protesting to the New Orleans press against this injustice to stage children, that also involves an abandonment of many of the best plays, or their representation in a condition that would be highly unsatisfactory.

C. S. Booth, a theatregoer of New Orleans, in a letter in the *Times-Democrat* of that city, ably presents the absurdities of the situation, and that journal has editorially called for an amendment to the law that will except stage children. Says the *Times-Democrat*:

That this prohibition, almost unique in this country, has greatly marred the pleasure of theatregoers is recognized by all. In nearly all our best plays there is a child or two who lends lightness and softness to the scene, who brings it nearer to actual life—for are there not children everywhere?—and who exercise a strong influence, always for the good of the audience. Nothing is more touching, nothing brings more pleasure to the audience. But all this is now prohibited in Louisiana; and a play with a child or children in it has been made a crime.

Some plays already produced in New Orleans have been sadly mutilated and rendered almost incomprehensible because of this new law; and there are many others, seen everywhere else in the world, promised New Orleans this Winter, that will be shut out and prevented from ever coming to the city if this radical interpretation of our child labor law is maintained, or that law remains unchanged upon our statute book.

It was never the intention of those who supported and voted for the child labor law to support this radicalism; it was not even known that law contained any proviso that could be so radically construed, or it would have been stricken out—and in the long discussion of that statute this inhibition was never mentioned. It is without the slightest recommendation, accomplishing no good purpose and proving only a nuisance and mischief-maker. Nowhere else is such a law in force; nowhere else is it needed; and it is least needed in New Orleans and most antagonistic to the public sentiment of this city.

In an interview in New Orleans Mrs. May Gibbs Spooner describes the system as to stage children that prevails in New York, and at length argues that their welfare is conserved in the theatre.

Until this Louisiana law is amended, companies presenting plays in which children are essential will not be able to employ minors in New Orleans and other Louisiana cities, and should make note of this fact in order to avoid embarrassment.

The railway strikes in the Northwest, serious for all communities along the lines affected, will apparently injure theatre interests greatly in a vast territory which has been profitable for resident and travelling companies.

That the strikes, which already have embargoed freight traffic and greatly curtailed passenger traffic, may be settled is the hope of theatrical managers whose interests are involved, as well as of the manifold interests outside of the theatre.

All industries depending upon the receipt of material and the removal of products have been shut down, throwing a number of thousands of persons out of work: cities are embarrassed even for food supplies and fuel, and all railway travel is threatened, while the other conditions make against theatre patronage

for companies which may be able to reach points in the affected territory for which they have bookings.

It is a deplorable matter that such arbitrary action—without reference to the right or wrong involved as between the railroad workmen and the employing companies—should so widely and injuriously bear upon so many interests which really are not directly concerned and are powerless in their own behalf to influence the situation in any way.

Fred Mower writes of a visit to the scenic studio of the new Boston Opera House, at Swampscott, Mass. "In my experience of thirty-four years as an actor," he says, "I have never seen methods like those employed there. I found a building some 200 feet in length, about fifty feet wide and only twenty feet high. The interior shows an immense floor space upon which were tacked three or four scenes in process of construction. The artists, standing up, used brushes with handles some three feet long. One of the scenes, panoramic, which a man was priming, was fully seventy-five feet long. The painter used a brush such as a bill poster employs with a very long handle, and was covering a lot of ground.

"There was no raising or lowering of frame or bridge," continues Mr. Mower, "which was a great saving of time. On another scene was a straight edge consisting of a long board wide enough for the artist to walk on, and a thirty-foot line could be marked at about a 'brush full.' In fact, the whole method employed seemed in advance of any I had ever seen as regards quickness, neatness, its adaptation for pantograph work, cheapness of building construction, the number of scenes that can be under way at one time, and rapid rotation of the artist-primer, filler-in and the head artist. These should, in my mind, be important factors of the adoption of the system in this country."

The artists of the Boston studio, Pietro Stroppa, Angelo Stroppa and Giuseppe Nevini, are among the most famous of Italy. Their studio of the Teatro Constanzi, Italy, is on the same lines as the one at Swampscott.

The innovation of a full page of general dramatic news in the Saturday issues of the French press at Montreal is one of the most startling things journalism in that city has known in many years.

For so long that its beginning cannot be remembered, the French papers of Montreal have assumed that the theatre was entitled to but a bare announcement of coming attractions.

This season Montreal has become a city where the better attractions have done a fine business, and so much interest has developed in the theatre that the editors of the French papers, notably *La Presse* and *Le Patrie*, have made a change in policy and introduced full dramatic pages in their Saturday issues.

"Thespis," who regularly fills an interesting column of comment on stage matters in the *Toronto News*, comes forth with an ingenious protest against the stories of theatrical press agents based on nothing more tangible than imagination.

He has no use for these tales, and he also denounces the incubations that relate to theatrical politics, of which there are nowadays many afloat.

"Thespis" is under no constraint to print matters that do not appeal to his sense of promotive propriety. There are dramatic editors here and there that take press agents' stories, not because the stories appeal to them personally, but on the theory that readers may be entertained thereby.

Dramatic editors, sometimes, like critics, in their sophistication forget that the mass of readers are not so well informed.

## ELLIS JEFFREYS ON "THE DRAMA."

The London O. P. Club is ten years old, and the other evening it celebrated its birthday. The speakers were A. E. W. Mason, novelist and member of Parliament, and Ellis Jeffreys. Mr. Mason said the censorship report was a compromise, and he did not see what else it could possibly have been. He had heard it stated that they were likely to see the rise of a series of theatres given over to more or less licentious productions. That caused him no apprehension. In the music halls, where no censorship existed, the artistic and moral tone had improved in an extraordinary degree. Miss Ellis Jeffreys, responding to the toast of "The Drama," said that woman was the backbone of the drama. Her virtues and vagaries, principally the latter, formed the subject matter of the great majority of plays, and it was woman who filled the auditorium, man being a mere adjunct who had been peremptorily ordered to accompany her. The drama was, of course, "dead as a door-nail." It always had been. At one moment it was being killed by musical comedy, at another by the censor, and again by the budget. Every time the drama died some one started building a couple of new theatres to perpetuate the sacred memory. Mr. Mason had shown himself inclined to bring politics on the stage, she said. The drama was woman's perquisite, and what did women care about politics, except a few helpless ones, who could not take nourishment without masculine assistance.

FLORENCE ROBERTS.



Photo Perkelson &amp; Henry, San Francisco.

Florence Roberts began rehearsals last week preparatory to her first season's tour under the management of the Shuberts. The proposed tour will take Miss Roberts through territory in which she is popular, the Pacific Coast region and Middle West. She will be seen in three plays: *The Transformation*, a new play by Rupert Hughes; *The Movers*, by Martha Morton, and James Fagin's *Gloria*. The first of these, *The Transformation*, will serve as a vehicle, should it prove successful out of town, to bring Miss Roberts back to a Broadway playhouse, probably in the Spring, a visit sure to prove pleasing to the theatregoers who so thoroughly enjoyed her performances here in *The Struggle Everlasting*.

## CAPTAIN NORTON'S REMINISCENCE.

Editor George L. Norton, of the *Morins Journal*, last week in that publication related a theatrical reminiscence of New Orleans, in which he was a managerial figure, apropos of the death in that city recently of Thomas P. Leathers, a famous steamboat captain on the Mississippi. The Varieties Theatre, under the management of Lawrence Barrett, had closed its season on May 11, 1872, and George Ryer, one of the members of that company, suggested that himself, Ben Debar, owner of the St. Charles Theatre, and Mr. Norton engage the Varieties company to play a week beginning May 15 at the former theatre in Dion Boucicault's drama, *The Octoroon*; or, *Life in Louisiana*. Mr. Ryer contending that the play would be a drawing card notwithstanding its tendency to picture Southern life from a Northern standpoint. After Mr. Norton had gained the consent of Captain Tom Leathers to allow Mr. Bradley, a six-foot athletic actor, and a good one, to impersonate him in the play, Ben Debar's consent to the venture was obtained and the result was a perfect success. Captain Leathers was present one evening and received as much applause as any one of those who impersonated the important characters. Some of those in the cast were: Isabel Freeman (Mrs. George L. Norton), who played Zoe, the octoroon; George Clark, so long at Daly's Theatre, was the George Payton; Frank Murdoch appeared as Wahnotee, the Indian; Jennie Murdock as Paul; John Howson as Salem Scudder; Augustus Piton, now for many years a manager, as Jacob McClusky; George Ryer impersonated Old Pete, and Mr. Bradley appeared as Captain Ratts, representing Captain Leathers. Those prominent in Lawrence Barrett's company that were not engaged for *The Octoroon* were Stuart Robson, Augusta Dargon, and Marie Gordon, then Mrs. John T. Raymond.

## A GERMAN CRITIC ON SHAW.

Several of Bernard Shaw's plays have been well received in Germany. The tendency of his characters to talk rather than act, however, has at last stirred protest. Basing his remarks on the production in Berlin of *Major Barbara*, the critic of the *Berliner Tageblatt* notes that Shaw's hero does not permit the fall of the curtain to give a period to one of his long speeches, and adds: "Shaw has surely no objections if the pertinacity of this character is explained as self-irony on the part of the author. For he has long since ceased to allow the curtain to dam his rhetoric. It comes through beneath, forms itself into preludes, perorations and intermezzi, and nobody is any longer surprised if a comedy in three acts is preceded by an introduction of eighty printed pages. His heroes are developing a similar mania for talk more and more unblushingly, and I am always in fear lest one of them should step across the footlights into the stalls and hand me a bulky manuscript giving 'Explanations of My Part.'"

## A SUFFRAGETTE PLAYLET.

A one-act suffragette play, *Might Is Right*, introduced at the Haymarket Theatre, London, runs somewhat counter to the doings of this political party in that city. The Secret Suffrage Society kidnaps Montagu Beauchamp, a bachelor Prime Minister, and imprisons him in a house in the Adelphi. But the members of the society, more or less charming in the play, treat him well. They dust the rooms and feed their captive with solicitous care. The members even protect the Prime Minister from a suffragette who would harm him. The Prime Minister signs a promise to introduce a votes-for-women bill, in order that he may marry the president, and thus the play ends without dramatic complication. One of its amusing features is the appearance of the captive Prime Minister in a tea gown lent by one of his captors in lieu of masculine negligee.



## The Matinee Girl

**Z**ELDA SEARS is a legacy Clyde Fitch left to the stage and to that increasing part of the public that cares for the stage.

The late playwright "discovered" Miss Sears, or what remained of Miss Sears after a severe course of the ballet and of the stock and repertoire companies. He saw in the somewhat tamed young person the glimmer of a strong individuality. In rehearsals of *Lovers' Lane* he polished this unique individuality as a lapidary does a curious gem. They became friends in that man and man, shoulder and shoulder, comrade fashion that does sometimes exist in America, a pessimist and antique Greek to the contrary notwithstanding.

She appeared successively in *Glad of It*, in *The Coronet of the Duchess*, in *Cousin Billy*, in *Truth*, and in *The Blue Mouse*. All were Fitch plays, and in all of them the author looked to Miss Sears to bulwark them with an intelligent and polished rendering of the character parts assigned her. In every one of these he welcomed her supplementary suggestions. "That's good. It's a better line than mine," he would say, and she, looking awestruck at this unique playwright, would whisper to her neighbor at rehearsal: "Clyde Fitch is a big man, big enough to learn from any one."

Sometimes there were battles of sharpened wits at rehearsal. Mr. Fitch was candid. Miss Sears was responsive, not with sobers not tears, but with rapt words, but their encounters always ended in a laugh. At the end of one of these brief, stimulating battles Clyde Fitch said: "Zelda Sears has the brain of a man, the heart of a woman, and the sympathy of an angel."

Looking into the future with seer eyes he said: "Zelda Sears is a big woman with a big future." And he went to meet the future by writing a play in which she is to star. It was she who suggested its title, *Kitty and the Canary*. The day after the cable brought the startling news of his untimely death in France, there arrived a letter to her in his handwriting.

"I have just finished your play," said this letter from the dead. "I don't believe I have ever done anything better. I expect great things from you in it, and I know you won't fail me, you who never did."

But long before Zelda Sears enjoyed the friendship and the mental stimulus and companionship of the writer of many plays she was pursuing her career along original lines, displaying some initiative and more energy.

To a cathedral on Jefferson Avenue in Detroit Miss Sears always makes a pilgrimage when she visits that city or its region. One Angelo Pauli decorated the cathedral with mural paintings still clear and strong after the passage of many years, for he was an officer in the Mexican War. In him the artistic and the battlement qualities held a perfect balance. To this Roman grandfather Miss Sears looks back for her two dominant traits, the liking for the artistic and the ability to do battle to fate and man when it is necessary.

Her father, a civil engineer, was haunted by a yearning to own an estate and "be a gentleman farmer." He bought a tract of land near Brockway, a Michigan village eighty-five miles from Detroit. The pinch of his inability to conquer the forests was beginning to be felt when his daughter was born. It became intolerable when she was ten years old, and the family bade adieu to the forest farm. Yet some parting tears she shed, for some glorious snowball fights with her small sisters in that forest are among her vividest memories.

She was thirteen when innate activity broke its bounds, and she went seeking her fortune. She went to the big man of the little town, Port Huron, and asked him for a "position." He turned an amused glance upon the thin youngster, who was chiefly long legs and big, dark eyes, and looked like a question mark.

"What can you do?" he asked. "Anything," she answered.

"I believe you can," he said. Being the great man of the town, he owned the village store and a newspaper. He placed her in the store, but she yearned for the newspaper. She was transferred in time to the newspaper, and as a local reporter reached the highwater salary mark of seven dollars a week. Ambition bursting the bounds of Port Huron, she went to Chicago. There she sold an article to the *Chicago Herald* on her adventures while learning to ride a bicycle. The *Herald* published it in its humor column, and thereafter her angle upon current events found a home in that corner.

Having gone to a playhouse one day in search of copy, she dared from that moment to lift her active eyes to the stage. Hart Conway, the veteran of the stage, coached her for the new venture, and the proprietor of one of the newspapers ordered his dramatic critic to write her a letter introducing her to Messrs. Klaw and Erlanger. To New York came this soldier of fortune, and the letter pushed open the door of their offices. "We can't give you any acting to do," they said when they heard the poverty of her experience expressed in "just lessons, that's all." "But can you dance?"

"Of course I can," she retorted, and instantly the four by six office became a dance hall with Miss Sears the only active guest. The dance won. They put her in the ballet of *Jack and the Beanstalk*.



Photo Henderson, Chicago, Ill.

Zelda Sears

Back to Chicago she went after this experience of pink tights and white tassel, and worked for two years in a stock house of "ten, twenty, thirty," and sometimes fifty cents admission. Being graduated by Colonel Hopkins, she came to New York and was engaged to play a vicious tempered duellist in *Wine, Woman and Song*, and acquired some local renown for "knocking out Elita Proctor Otis" in a flaccid stage engagement.

Then came *Lovers' Lane* and appreciation in the form of Clyde Fitch. Into all her work Miss Sears carries this acting maxim of the legatee, Clyde Fitch:

"If you can think the thoughts of the character you are playing you need not worry about the rest. All the rest will come."

Clyde Fitch's exotic town house, at No. 113 East Fortieth Street, will be sold. Never was a house more like a man, never was a man builded more bodily into a house.

The house is unlike any other in New York. Rather does it bear resemblance to those houses of inscrutable front that face the Grand Canal in Venice. Iron grilles add to the somberness of the dark brick of its facade. Three bas-reliefs of white stone set into the dark walls deepen the exotic effect, for two plump Cupid-like figures sustain between them a wreath of laurel, beneath a Capulet-like balcony. Another stands a sentimental, though an absurdly unuseful, guard at the doors.

To those who have been guests in this charming little house, whose main hall is like a marble bower room, with a fountain playing about a figure of Pan in its center, whose other rooms hold as many art treasures as does the little palace of the French kings at Versailles, it seems that this curiously personal house has been emptied forever of living presence. Yet to the playwright's parents, who come occasionally from one of his country homes, it seems filled past enduring with poignant memories. That is the reason it will be sold.

"The others were his play homes," his mother has said, "but this was his workshop. This is where he lived and thought and worked. It is so full of him that we feel we cannot bear it."

In a brief time, then, the little house may have a new owner, who will probably paint its inscrutable front a cheerier shade,

and modify here and there an exotic feature. And it will be no more Clyde Fitch's house, but one of the many architectural commonplaces of New York.

Alice Dovey as Liza and William Raymond as Lieutenant Vom Bomborg sing the song "U Dearly," in Old Dutch charmingly, but they are forgotten when tiny Helen Hayes and Robert Fuchrer emerge from the left wing and imitate their amorousness.

These babies look as though they were scarcely five years old. Their blue German costumes make them look still younger. Their aping the love-sick antics of their elders is delicious. The boy baby seizes the girl baby's hands and opening his blue eyes wide does his best to look moonstruck. The girl baby takes herself and her part seriously, and her gestures and wanly love-sick face suggest that an infant travesty of Romeo and Juliet by this pair would amaze and delight an audience.

All his company and all his friends, those who love him most, say that John Mason is the most absent-minded man that ever trod the boards. Will Courtenay still smarts with the humiliating memory of that fateful night when he and The Witching Hour's star had planned and prepared for a "party" after the play.

The feast was one to be prepared by their own hands, and it had fallen to Mr. Mason to crack the nuts and remove each one nicely from its shell.

This Mr. Mason cheerfully and carefully did, consuming all the time between his late hour of rising and his early hour of going to the play in his task. That night the feast spread, Mr. Courtenay said, "Jack, the nut."

Mr. Mason rose in his deliberate Mason fashion, drawled his apologies, rose and began his search. Five minutes passed, ten minutes, fifteen, twenty. Mr. Courtenay went in search of him as Stanley set out after Livingston. When they returned Arsene Lupin looked ferocious, John Mason mildly ashamed.

"We found 'em. Oh, yes, we found 'em." It was the American Arsene who explained. "They were in the coal scuttle, where he (a tone of infinite contempt) 'threw them. Didn't you?' (a tone rapidly crescendo).

"Yes," admitted Mason. "I thought they were the shells."

May Irwin has revised her book of household recipes, "May Irwin's Home Cooking," in it, opposite a recipe for roasting opossum, she has given a page to Frank Tannehill's lively verses on "De Possum Chase."

A star who always finds something new or of newly awakened interest on the road sends me this:

I send you a copy of an epitaph I read on a brass plate that was attached to a rough hewn shaft of stone on the roadside, near an old bridge at Charlotte, N. C. Whoever wrote it was a genius:

DENNIS CAHILL  
by a deed of sacrifice such as all humanity claims and counts among its deeds, hallowed this spot and rendered his name worthy of such

LASTING MEMORY  
as these rugged stones and this simple tablet secure. For here he gave his life in a vain attempt to save from drowning a child having no claim for his sacrifice save humanity and benevolence.

"Looking at that simple stone over a real hero," writes the star, "I thought how much grander it was than all that pompous marble in the Invalides in Paris which they call 'The Tomb of Napoleon.'"

It was in the arms of the first Julia Dean that David Belasco made his stage debut. It occurred in Vancouver. The playwright of priestly semblance, then a contemplative infant, showed no intelligent interest in the play. The niece and namesake of that great actress will be introduced as one of the Belasco players in *The Lily*.

Raymond Hitchcock goes disconsolately to a school of languages because his wife won't let him play golf. He doesn't like the school of languages.

"So many verbs!" he grumbles, "that nobody ever uses!"

A brilliant young leading woman, the quality of whose acting is pleasing to Broadway, telephoned me that she was about to spring into her taxicab to go for a conference with a weighty manager. "Good-bye," she said nimbly, then called me back to say: "I want you to know what I think of managers. It will do me good to get it out of my teeming mind. The manager is, at his best, the queerest beast that ever roamed the plains. But we can't get along without the beasts, nor they without us. We've almost the same relations as between doctors and diseases, no pleasanter."

Grace George's delicate pink-pointed tongue is sometimes tipped with that stinging stuff of sarcasm at whose spring Wilton Leckie so often drinks.

There is in the writing profession a man of small stature and diffident habit who sought the young star for "conv." The interview over, Miss George closed the door upon the departing scribbler, and flung back the portieres, discovering her husband, William A. Brady, who had guided the interviewer into her presence.

"Little Brady!" she cried.

"Well, well, what's the matter now?"

"I thought I played ingenuis parts, but did you see that?"

THE MATINEE GIRL.

### ABANDON ONE-NIGHT STANDS.

The Shuberts Release the Western Managers' Association from Agreement.

It was announced last week from the offices of the Messrs. Shubert that that firm had given its permission to the Western Managers' Association, in session at Chicago last Monday, to withdraw from the agreement entered into some time ago to book their attractions direct.

"Owing to the number of attractions which the Shuberts now have playing in New York," said a Shubert representative, "and considering it unwise to move any of them for the time being, since nearly all have been very profitable, the firm has found itself unable to send such stars and plays on tour in answer to the demands from the managers of the one-night stands in the smaller Western towns."

"The Shuberts, therefore, hereafter will not play their attractions in the one-night stands in Iowa, Indiana and Illinois, but will send their productions to the larger Western cities only, where they can play to receipts in proper proportion with the expense involved and where the Shuberts have theatres of their own. The firm, however, agrees to release the stock rights of its smaller productions, *Gloria*, *The Wolf*, etc., to the managers of the one-night stands in order that they may produce such attractions on a scale befitting the size and capacity of the theatres in those towns."

### BELASCO RETAINS NANCE O'NEIL.

Judge Seabury handed down his decision in the Belasco-Shubert litigation in regard to Nance O'Neill, on Monday, Nov. 29. The Shuberts had secured an injunction restraining Miss O'Neill from even rehearsing with David Belasco's *The Lily* company on account of a contract which existed between them and Miss O'Neill. They wished the injunction to be made permanent. Justice Seabury found in favor of the defendant, David Belasco. The decision was as follows:

"While the dispute between the parties cannot be satisfactorily determined upon affidavits and must await the trial of the issues, I am strongly of the opinion that the plaintiff has not kept its contract with the defendant and has thereby forfeited the right to the relief which it now seeks. Motion to continue the injunction denied and the injunction now existing vacated."

### LA LOIE DANCES AGAIN.

Loie Fuller and her "muses," assisted by several solo dancers and the Metropolitan Opera House orchestra, gave a matinee performance at the Metropolitan Opera House Tuesday, Nov. 30. Miss Fuller appeared in the first number, an interpretation of the Bach-Gounod "Ave Maria," and in the closing number, called "The Ballet of Light," in which beautiful electric effects were seen. Orsildea, an American girl; Tamara de Sevrsky, a Russian dancer; Irene Sandom, a German; Rita Sacchetto, and Gertrude Van Aken were each seen in her specialty.

### PRASE FOR MR. FROHMAN'S PLAY.

The Rev. F. E. Hopkins, of the Pilgrim Congregational Church, Chicago, preached a sermon in that city last Sunday, using as a text the play, *The Commanding Officer*, now in that city. "No church in this city today," he said, "will preach a better sermon than that drama. Perhaps if preachers said the same things as the actors folks would not listen. Thank God for one company that steps out and preaches righteousness." The Commanding Officer, with Daniel Frohman's company, will follow Margaret Anglin at the Savoy Theatre Monday, Dec. 27.

### THE JOLLY BACHELORS OPENS.

Low Fields' musical production, so long in preparation, *The Jolly Bachelors*, opened at Rochester, N. Y., last Thursday night and reports credit the piece with all the elements of a success. The cast was a strong one, containing Emma Carus, Stella Mayhew, Al. Leach, Robert Dalley, Nat Fields, Elizabeth Brice, Topsy Siegrist, Billie Taylor, Gerlie Vanderbilft, Walter Percival, Josie Sadler, Nellie Lynch, Henry Lehman, and Lionel Walsh.

### WILLIAM GILLETTE'S FAREWELL.

Next season William Gillette expects to make a farewell tour in a repertoire of his plays. Marie Doro, who was so successful when she appeared with him in *Clarice*, will join Mr. Gillette's company for twenty performances of *Clarice*. This will not interfere with Miss Doro's appearance in her new play. The other plays in Mr. Gillette's repertoire will be *Held by the Enemy*, *Secret Service*, *Sherlock Holmes*, and *Too Much Johnson*.

### THE THOMPSONS CELEBRATE.

Mr. and Mrs. Frederic Thompson (Mabel Tallafiero) gave a dinner party at the Hotel Imperial, Tuesday night, Nov. 30, in honor of the third anniversary of their marriage. The guests were Mr. and Mrs. Booth Tarkington, Mr. and Mrs. Winchell Smith, Mr. and Mrs. John Tennant, Mr. and Mrs. Theodore Hamlin, Harry Leon Wilson, and Glennore Davis.

### MR. SAVAGE MOVES.

Henry W. Savage has moved his offices from the quarters they have occupied so long in Forty-third Street to newer and more commodious rooms at 108 West Forty-fifth Street.



## THE PLAYS OF THE WEEK

## EDWARD SHELDON'S SECOND DRAMA IS SEEN AT THE NEW THEATRE.

**The Nigger**—Paul Bourget's Divorce Proves Dull Entertainment Indeed—Miss Russell Returns to the West Side—Herod Visits Harlem—At Other Playhouses.

To be reviewed next week:

**THE LOTTERY MAN**.....Bijou

## New Theatre—The Nigger.

Drama in three acts, by Edward Sheldon. Produced Dec. 4.

Simms.....Reginald Barlow  
Jenny.....Beverly Sigsbee  
Clifton.....Ben Johnson  
Georgiana.....Annie Russell  
Philip Morrow.....Guy Bates Post  
Purdy.....Robert E. Homans  
Mrs. Hyrd.....Mrs. H. O. Deffenbaugh  
Joe Willie.....Oswald Yorke  
Jake Willis.....Pedro de Cordoba  
Barrington.....Jacob Wendell, Jr.  
Tilton.....Wilfrid North  
Colonel Knapp.....William McVay  
The Doorkeeper.....Robert Vivian  
Senator Long.....Lee Baker

Mr. Sheldon, author of *Salvation Nell*, in his second effort, *The Nigger*, seen for the first time at the New Theatre last Saturday night, has again shown that he is a dramatist of unusual originality and force, and in the later play he has offered some things that will provoke wide discussion and perhaps disagreement. To attempt to handle a problem as potent as that which now excites those interested in the future of the negro in America is commendable for the possibility of enlightenment that may result, aside from the vitalities of drama that may be invoked. The phase of the question into which Mr. Sheldon goes most fully presents great difficulties to the dramatist, involving as it does the effects on the Southern generation of to-day of the relations which historians rather unpleasantly say existed between white owners and slave women in the South half a century and more ago. Mr. Sheldon's story more than his lesson impresses, and *The Nigger* will be remembered as an interesting play, constructed with unusual skill and appreciation of the value of "situations," excellently produced and for the most part splendidly acted.

The story of Mr. Sheldon's play can be told in few words. It tells of a young Southerner, Philip Morrow, who having attained the Governorship of his State, learns on the eve of his marriage to the girl with whom he is in love, that he really is a "nigger" himself, his father having been the child of a negress by her owner, Morrow's grandfather. Overcome at the knowledge when its truth is proved to him, he confesses to his fiancée. In a scene which Mr. Sheldon had made the strong climax to his second act, the girl, all the Southern prejudice arising in her, horrified at the thought the man's confession brings to her mind, fights him off with frightened cries as he tries to embrace and kiss her. Morrow, finally resigned to give the girl up and determined to spend his career working in behalf of the race to which he has found he belongs, when threatened by an enemy whose interests Morrow's political moves have not furthered, makes up his mind to tell his secret to his supporters and to the entire city, when the soldiers and citizens are gathered in front of the Capitol to be addressed. On this incident, after a farewell scene between Morrow and the girl during which the latter has suffered a revulsion of feeling and has agreed to marry Morrow only to have him explain to her how impossible such a thing would be now, the final curtain falls.

The performance of the play brought forward for the first time as members of the New Theatre company, Annie Russell and Guy Bates Post. Mr. Post played Morrow in sincere and manly fashion, and Miss Russell, always very demure and sweet, displayed strength and new vigor of acting during her best scene at the end of the second act. She was accorded a warm welcome, too, which should have shown clearly the pleasure her reappearance after her too long absence from the stage gave the theatregoers who remember her so agreeably. Ben Johnson played a disagreeable role excellently, and Beverly Sigsbee as an aged negress was pleasingly and realistically in the Southern picture. Lee Baker's Southern Senator was a quaint bit of character work done in a finished manner. Surrounding roles, in none of which was there great opportunity for the players to attain any particular individual success, were played in very satisfactory fashion by Oswald Yorke, Harriet Otis Deffenbaugh, Jacob Wendell, Jr., Wilfrid North, Pedro de Cordoba, William McVay, Reginald Barlow, Robert E. Homans, and Robert Vivian. The three settings required were beautiful and in admirable taste.

## Lyric—Divorce.

Drama, in three acts, adapted by Stanislaus Stange from the French of Paul Bourget. Produced Nov. 29. (F. C. Whitney, manager.)

Juliette.....Roberta Drost  
Berthe Planat.....Maude Feeley  
Lucien.....John Westley  
Madame Darras.....Isabel Waldron  
Gabrielle Darras.....Mary Shaw  
Jeanne.....Holly Haines  
Albert Darras.....John Glendinning  
Joseph.....John Arthur  
Pere Kuvard.....Eben Plympton

At a series of matinees last week at the Lyric Theatre, from Monday to Friday, Mr. Whitney, who is occupying that house with *The Chocolate Soldier*, presented an English version by Stanislaus Stange of Paul Bourget's play, *Divorce*. The performances were of the dreariest, the play being impossible from many viewpoints and the acting, save for one or two instances, of but little worth.

The story pretends to make clear from the standpoint of the Catholic Church the evils of divorce. It succeeds in making nothing clear but that the spectator is bored. The tale is wonderfully confused. A divorced woman living with her second husband discovers after twelve years of her second marriage that her son by her first husband is in love with and aspires to marry a young woman with a past, that past being embodied in a child by a man with whom she lived but to whom she was not legally wedded, the girl being an unusual sort of Socialist with the most reprehensible ideas concerning matrimony. So strange are her ideas in fact that she considers herself a woman of the most reputable kind, merely because in her heart she became a wife even if she didn't in a church. When the boy's mother raises objections to the match the young woman intimates that she has as much right to marry her lover as the elder woman had to marry a second time while her first husband was living, even if she did obtain a divorce, a proceeding, the girl reminds the elder woman, that is unrecognized by the church. The mother is stunned as she realizes that from the Catholic view the girl speaks the truth and in a measure she has no right to criticize harshly the younger woman's connubial opinions, starting as they are. Therefore, from that time until the fall of the last curtain, the mother sobs, moans, and in other ways expresses her anguish. She becomes easier in her mind only when word is brought to her that her first husband is dead. What re-

named theatre last night. The cast remained unchanged in the transition.

**HUDSON**.—Owing to the postponement of Grace Elliston's debut at the Hudson Theatre as a star in *Jaqueline*, originally announced to take place last night, Ruth St. Denis will be seen at that house every evening until further notice in her Indian dances. Miss Elliston's appearance is delayed. It is said, on account of important changes in the cast obtained to support her.

**ACADEMY OF MUSIC**.—Paid in Full completed its fortnight stay at this house Saturday night and was succeeded last night by Henrietta Crossman in her last season's vehicle, *Sham*.

**GRAND OPERA HOUSE**.—Lillian Russell in Mr. Day's comedy, *The Widow's Might*, in which she was seen earlier in the season at the Liberty Theatre, was the attraction for the West Siders at the Grand Opera House last week. It is needless to say that her welcome was warm and the audiences large. The Follies of 1909 is the current week's bill.

**WEST END**.—William Faversham and his big company in *Herod* played last week at the West End. This production was put on with all the attention to detail as seen at the Lyric Theatre. Many curtain calls greeted the company and the principals throughout the evening. Mr. Faversham's fine voice and reading of the lines was much appreciated, as was also the acting in the dramatic climaxes of *Julie Opp* as Marianne. H. Cooper Cliffe gave a painstaking and careful performance of *Gladia* and most of the large cast were satisfactory in their various roles. The one great scene which is used throughout this play was most impressively and effectively lighted. This week Harry Lauder with a specially engaged company opens at this house for a limited engagement, with matinees daily.



FROMOTERS OF PUBLICITY.

Here is a group of theatrical pressmen taken recently at New Orleans. They might collectively pass for members of a clerical gathering or attendants upon a bankers' convention. Those standing, from left to right, are: T. M. Leary, advance representative for Fritz Schoff; Matt Smith, business manager for Strongheart; Wallace Munro, manager of Olga Nethersole; J. Alce Sloan,

manager for Barney Oldfield. Those sitting are Homer George, press representative of the Tulane and Crescent Theatre, New Orleans; James J. Brady, general press representative for Ringling Brothers Circus; Arthur Bennett, business manager of *The Servant in the House*; Victor H. Smalley, press representative Orpheum Theatre, New Orleans.

## THE AFTERNOON THEATRE.

First Production of the American Dramatic Guild.

In the Long Run, a comedy in three acts, by Archer Jones. First presentation at the Comedy Theatre, Dec. 3.

Adam Tree.....William F. Boney  
Terrence Tree.....Alexander F. Frank  
Althea Tree.....Grace Marchant  
Fauna Allen.....Clare Weldon  
Mrs. Allen.....Grace Hines  
Valentine Allen.....Albert Latcha  
Dr. Collier Westworth.....Ivory Cummings  
Mrs. Appleworth.....Caroline Harris  
Emma.....Berla Cooper

The first production of the American Dramatic Guild, of which Frank Lea Short is director, took place at the Comedy Theatre Friday afternoon. In spite of the fact that several changes of cast were made necessary by other engagements of the players first arranged for and that some of the cast had but a day's notice and preparation, the performance went off smoothly. The play, *In the Long Run*, is by an unknown author, Archer Jones, and promises much for him. The story:

Adam Tree and his son, Terrence Tree, wanted to marry the same girl, Fanny Allen, who had come into the Tree household as a nurse. Fanny was in love with Dr. Wentworth, but thought she must sacrifice herself for the honor of her family. Her brother, Valentine Allen, had lost several hundred dollars of his firm's money during a spree and was threatened with arrest unless he made good. With no wealthy friends, the prospect of his securing the money seemed slight. Here is where Fanny found herself wavering between love and the honor of her people. By marrying Adam Tree she could

secure the money necessary to free her brother. She was on the point of selling herself when her brother found the lost money and notes. This obviated the necessity of her sacrifice and allowed her to accept Dr. Wentworth. Love had conquered in the long run.

In the Long Run is amateurish in spot yet with a novel idea and an intensely dramatic situation in the last act it ought to succeed. The acting was for the most part bad, but considering the short time for preparation which several of the cast had the performance was creditable. Caroline Harris as Mrs. Appleworth deserves much praise for doing so well on such short notice.

This first performance of the guild proves the sanity and real worth of Mr. Short's idea. With a play staged and players coached for a production before its purchase, managers will be able to see what they are getting. It will mean a saving of time for managers to come to these productions and purchase if they please. It will also be a pleasant task for them to see the living drama than to read lifeless words, at the same time trying to picture the situations in their minds. Mr. Short is surely doing a service for the drama, for the producers and for the public.

## MATINEE OF THE ACADEMY.

Students of the Empire Dramatic School Present Two New Comedies.

*The Hawk*, a comedy in one act by Louis Rénier, adapted from the French by J. M. Edgar Hart, was given by students of the Academy of Dramatic Arts at the Empire Theatre on Dec. 4, with the following cast:

Andrew Belluche.....Grant Ervin  
Gibson.....Arthur La Rue  
Niviolet Leblanc.....Philip Perry  
August Martin.....Edward Lindsay  
Mrs. Belluche.....Frances G. Bider  
Miss Hayes.....Jeanette McKee  
Helen Beblanc.....Elaine Murray  
Lucille.....Clare Cassel

The story of *The Hawk* concerns the work of a young lawyer, Niviolet Leblanc, who settles the differences between August Martin and Miss Hayes, whose lawsuit had been purposely entangled by Leblanc's father-in-law, Andrew Belluche. Leblanc was unaware that Belluche had for years been making money from the suit, but when he learns of it he succeeds in tangling things up again.

The cast of *The Shuttlecock*, a comedy in three acts, by Anita Scott, was:

Captain Dudley Craddock.....Herbert Delmore  
The Earl of Enfyllyn.....Louis Lewy  
Sir George Craven.....Franklin S. Beckins  
The Hon. Archie Grange.....Frank F. Giles  
James.....Philip Harrison  
Turner.....Arthur La Rue  
Jamie MacDougal.....Edward Lindsay  
Lady Anne Mallock.....Virginia West  
Lady Sybil Craven.....Elise Fuller  
The Duchess of Wight.....Jeanette McKee  
Violet Clarges.....Elaine Murray

Sybil Enfyllyn had married Sir George Craven for money, but was really in love with Dudley Craddock. The latter was a villain and tried to entice Lady Sybil away from Craven. He would have succeeded had not Sybil's sister, Lady Anne Mallock, made an open confession before her sister that years before Craddock had deceived her, as he was trying to deceive Sybil. Thus were Craddock's purposes defeated.

The monotony of the school's second performance of the season contrasted with the remarkably fresh and dainty first performance some weeks ago. In justice to the young players, who could not hope to succeed in plays which even professionals could not have brought to success, no serious criticism of their work should be attempted. The two plays were totally unfit for such a production. The players were encumbered by long and uninteresting passages. They had to flounder in a maze of words.

One general fault was apparent, in that the young people could not pitch their voices successfully. Sometimes, particularly among the young women, the voices became shrill and inarticulate. For gestures, composure and general stage appearance the players are to be congratulated.

Grant Ervin and Frank F. Giles have made improvement since the former performance. In fact, their excellent work last Thursday redeems their unsatisfactory appearances earlier in the season. Arthur La Rue again proved himself a capable player. His make-up as Gibson in *The Hawk* was a masterpiece. To jump from the part of the juvenile, Barry Holbrook, in *When Dreams Come True*, to that of the crabbed old lawyer, Gibson, testifies to Mr. La Rue's versatility. On the whole, the cast in each play did as well as was possible in the circumstances.

## SPECIAL MATINEE AT THE HACKETT.

*The Wedding Day*, a new three-act play by Jessie Trimble, will have its first production Friday, Dec. 10, at a special matinee in the Hackett Theatre. This is Miss Trimble's first play to be given in New York, and the production is William F. Muenster's first offering under his own management in New York. Jessie Bonstelle will have the leading role. The cast includes Walter D. Greene, Sheldon Lewis, Forrest Winant, Owen Meach, and Teresa Deasia. If the special matinee is a success the production will go on tour.

## LILLIAN RUSSELL'S NEW PLAY.

*The First Night*, by George V. Hobart, the play which Lillian Russell will substitute for her present vehicle, *The Widow's Might*, will have its first production at the Broad Street Theatre, Philadelphia, on Christmas night. Mr. Hobart was part author of *Wildfire*, Miss Russell's play last season,



# PROFESSIONAL DOINGS

Mr. and Mrs. Lawrence A. Coever last Monday, while away from their rooms in this city for a short time, lost all their valuables, including clothes and Mrs. Coever's fur, through second story men's quick work. The thieves returned a picture in a packet by mail on Tuesday, but no further recovery of the stolen property has occurred.

Katherine Grey's repertoire for Australia will include Eugene Walter's *Paid in Full* and *The Whirlpool*, by Maximilian Foster.

At the benefit matinee yesterday at the Hotel Astor for the Loomis Sanitarium for consumptives, Madame Pilar Morla appeared in *O'Mate-San*, a Japanese play, by Metcalf Wood. Edmond Clement, of the Metropolitan Opera House, sang a group of songs.

Henry B. Harris has accepted a new play, *The Ghost Breakers*, by Paul Dickey, who is now appearing with Henrietta Crossman in *Sham*.

Elizabeth Brice has joined the cast of *The Jolly Bachelors*.

Owing to the great success of *Forbes-Robertson* in *The Passing of the Third Floor Back*, Maxine Elliott, who was to have come into her own theatre Jan. 1 in her new play, *Deborah of Told's*, will have to end another theatre. Mr. Forbes-Robertson, who is brother-in-law to Miss Elliott, is now at the Maxine Elliott Theatre.

William Faversham has announced his search for a comedy to add to his repertoire. All plays sent to him will receive a careful reading. Mr. Faversham promises to keep no play, unless accepted, longer than two weeks. For an acceptable play Mr. Faversham will pay the usual advance and royalties.

Mary Garden gave a box party Tuesday evening, Nov. 29, at the Savoy Theatre, to witness a performance of *The Awakening of Helena Richie*. Between the acts she visited Margaret Anglin in her dressing-room.

The proceeds of last Wednesday night's performance of *The Fourth Estate* will be devoted to the fund which the Co-operative Service League is collecting for the erection of a hotel for women. Between the acts addresses were made by several women's suffrage leaders.

Souvenirs in the form of boxes of real chocolate soldiers were given away at the Saturday matinee of *The Chocolate Soldier*.

A company in *Seven Days*, the play which is now running at the Astor Theatre, is to be formed for Chicago. The play will open at the Illinois Theatre, Chicago, Jan. 9, for an indefinite run.

William Collier will open in his new play, *A Lucky Star*, by Mrs. Anne Crawford Plummer, who wrote *Miranda of the Balcony* for Mrs. Pike, in Atlantic City to-morrow night.

Lulu Glaser began rehearsals of her new musical comedy, *One of the Boys*, Wednesday. One of the boys is by Rida Johnson Young, author of *Brown of Harvard* and *The Lottery Man*, and W. Schroeder. The play will open out of town.

Bessie Haymaker, known as Athel Donaldson and an Apache dancer with Anna Held, was married Nov. 30 to Raymond Foster of Cairo, N. Y.

Robert Cummings, of Margaret Anglin's company at the Savoy Theatre, filed a petition in bankruptcy Nov. 30. His liabilities are \$4,083, without any assets. In 1902 Mr. Cummings was a petitioner in bankruptcy.

Diane Osti, last season with Henry Dixey in *Mary Jane's Pa*, opened Nov. 26 at Raleigh, N. C., in support of Paul Gilmore in *The Call of the North*.

A son was born Sunday night, Nov. 28, to Mr. and Mrs. Russell Griswold Coit (Ethel Barrymore). The boy is a nephew to John and Lionel Barrymore and grand-nephew to John Drew.

The one hundredth performance of *The Awakening of Helena Richie*, with Margaret Anglin, will take place at the Savoy Theatre Dec. 17. Miss Anglin's long run will close on Christmas evening and the production will be moved to the Colonial Theatre in Boston.

Thirty young Cleveland women, who are on their way to Bermuda as the guests of a Cleveland newspaper, witnessed Tuesday night's performance of *The Climax* at Weber's Theatre.

Grace Elliston's engagement in *Jacqueline*, which was booked for the Hudson Theatre, Dec. 6, has been postponed. Ruth St. Denis, who had been giving matinee performances at the Hudson, began a series of evening performances at that theatre last evening. Miss St. Denis' performances will take place every evening, together with a Wednesday and Saturday matinee, this week.

Kate Jordan's play, *Miss Daken*, will be presented at the Hackett Theatre on Tuesday and Wednesday afternoons, Dec. 14 and 15, for the benefit of the Association for the Aid of Crippled Children. This play has never been given in New York before.

Theodore Burt Sayre's new melodrama, *The Commanding Officer*, will follow Margaret Anglin's production of *The Awakening of Helena Richie* at the Savoy Theatre Dec. 27. The cast includes Isabel Irving, Charles

Millward, Robert T. Haines, Rosa Rand, Edward Martindell, Gertrude Dallas, Charles Lane, Phyllis Sherwood, George C. Staley, Frederick Watson, George Riddell, and John Junior.

Joe Weber gave the use of Weber's Theatre and the services of his Climax company Tuesday afternoon, Nov. 30, for a benefit for the widow and children of William D. Bonihue, former Assemblyman of the Nineteenth District. The benefit was under the auspices of the Minnetonka Club.

His Name on the Door, Frank Lord's new play, which has been running for two weeks at the Bijou Theatre, moved to the Garden Theatre last night. The Garden Theatre had not been used since April 10, when Robert Drouet closed his two weeks' engagement there in *The Conflict*. Cyril Scott in *The Lottery Man*, succeeded His Name on the Door at the Bijou.

Billie Burke's new play, in which she will appear at the Lyceum Theatre about the middle of January, is by W. Somerset Maugham and is called *Mrs. Dot*.

Connie Ediss has been engaged for a prominent part in Charles Frohman's production of *The Arcadians*.

St. Patrick's Cathedral Military Band attended Friday evening's performance of *Bert Williams in Mr. Lode of Kool* at the Majestic Theatre.

The Comedy Club witnessed Wednesday evening's performance of *Strife* at the New Theatre, and after the performance gave a supper in honor of Jacob Wendell, Jr., who is acting in the play.

Rehearsals of *The Scandal*, by Henri Batille, will begin in January. Charles Frohman will present this play in New York. At the same time a new farce-comedy based on F. Anstey's story, "Love Among the Lions," will be put in rehearsal by Mr. Frohman.

Last night *The Dollar Princess*, at the Knickerbocker Theatre, had its one hundredth performance. New songs and dances were introduced in honor of the occasion.

Ethel Barrymore's season in *Mid-Channel*, by A. W. Pinero, will begin in Philadelphia after the holidays.

A special performance of *Ingomar*, in which Mabel Taliaferro will play Parthenia and William Farnum the barbarian, will be given at the Liberty Theatre Thursday afternoon, Dec. 30, for the benefit of the Lincoln Farm Association.

Lucy Weston, who has been with *The Candy Shop*, left the company Saturday night and after a rest of several weeks will appear in vaudeville.

Florence Davis, who for the past three seasons has successfully starred in the South in *The Player Maid* and *Under the Greenwood Tree*, will shortly appear in a new play, as yet unnamed, under the direction of A. G. Delamater.

Henry Woodruff, whom Mort H. Singer is starring in *The Prince of To-Night*, recently played St. Catherine, Ontario, and as most of the female contingent of the attraction are Western girls Mr. Woodruff chartered a special train and took his entire company of seventy-five people to visit Niagara Falls. Luncheon was served at the Clifton Hotel, Niagara Falls, and during the repast Mr. Woodruff took occasion to present each lady of the company with a souvenir pin. Charles Haystead, general representative of the A. J. Small Canadian Circuit, was an invited guest, as was also A. E. Selz, general manager of the Niagara Falls, Toronto and St. Catherine's Railroad, and Dr. Inge, of Calgary, N. W. T.

A. H. Woods is said to have obtained the rights to *The Dancer of Cairo*, a musical play by Paul Potter which Thomas W. Ryley has had in his possession for some time past.

Leander Sire is said to have in preparation a play entitled *The Call*, in which a cast of but three people will appear.

At the Actors' Child League at 773 East 180th Street, Sunday afternoon, Nov. 28, a beautiful Thanksgiving feast was served to many little players and their guests. After dinner there were amusing games and an impromptu entertainment by the young actors and actresses.

George Edwards has made arrangements with David Belasco calling for the production in London of *Is Matrimony a Failure*, under the Edwards management.

In the Jardin de Paris on the roof of the New York Theatre on Christmas night, Raymond Hitchcock is to give a supper and barn dance to the members and staff of *The Man Who Owns Broadway* company.

When Klaw and Erlanger opened the third engagement of *Ben-Hur* in Cincinnati last week the event also marked the beginning of the eleventh year of that play's career.

Marion Shirley is visiting friends in Detroit.

Nat Fields (younger brother of Lew Fields), who has gained considerable reputation in the Middle and Far West as an original comedian, has been engaged for one of the principal parts in his brother's review, *The Jolly Bachelors*. Elizabeth Brice is another recruit to the cast.

John O. Hewitt, a member of A. H. Woods' company supporting Vivian Prescott in *Sal*, the Circus Gal, is the proud father

of a little daughter, born to Mrs. Hewitt (Evelyn La Coste) in New York on Thanksgiving Day.

Robert M. Baker, of Boston, who dramatized George Barr McCutcheon's *Beverly* for Delamater and Norris and is at present at work on a dramatization of *The Trail of the Lonesome Pine*, which will be produced by this firm, is in town.

George Ade has written a new play for his alma mater, Purdue, which the senior class of that college will present soon.

Gaylord Wilshire spoke before the Socialist Dramatic Movement Club on Sunday. His topic was *Strife*, the play now at the New Theatre.

Benjamin Barnett's new vaudeville sketch called *A Fortunate Thief* was produced at Baker's Theatre, Dover, N. J., Friday night.

*The Man Higher Up*, by Arthur J. Eddy, will see production soon. The Shuberts will produce it. Mr. Eddy is author of "Ganton and Company," the novel from which *The Great John Ganton* was dramatized by J. Hartley Mann.

The Camera Club witnessed last night's performance of *The Fourth Estate* at Wallace's as guests of Tom Hadaway, the Sylvestor Nolan of the play, who is a member of the club and who is also the official photographer for Liebler and Company.

Percy Haswell will have the leading role in *The Watcher*, the new psychic drama by Cora Maynard, which the Shuberts are to produce shortly.

Charles H. Plummer, who has been in charge of the Shubert, Utica, N. Y., for the past three weeks, while Fred G. Berger was in the Adirondacks, was relieved by Percy Walling, of the Shubert staff in New York. Mr. Plummer returned to his position as manager of the Grand Opera House, Syracuse, N. Y., a place he has filled for many years. Mr. Walling, the new manager, has had considerable experience in the theatrical line, having played prominent parts in Hoyt's *A Trip to Chinatown*. Henry W. Savage's *Top of the World*, and for three seasons was the leading man in a *Buster Brown* company, besides having served as resident manager of various theatres.

Walter Wilson, of the Climax company, is credited with coolly picking up and carrying from the stage a defective oil stove which threatened to ignite the stage property during a performance at Wallace, Idaho. His prompt action and calm manner probably averted a serious panic.

The Vaughan Glaser Enterprises have opened an office in the Knickerbocker Theatre Building, rooms 835 and 836. Mr. M. E. Hoffman is in charge.

S. T. King has completed arrangements with Sanger & Jordan for W. J. Nodine's exclusive performing rights of *Brown of Harvard*. Under the new management this well-known play will be changed into a musical comedy calling for a large company originally required. A chorus of twenty voices. The costumes are being made by the Orange Manufacturing Company and are entirely new and original. The music has been composed by Graham Van Den Berg, late musical director of *The Merry Widow*. Prominent in the cast will be Iva Anderson, Jack Gardner, Rose Chalmers, Blanche Baird, the Four Banta Brothers (instrumentalists), Virginia Francis and others. In making the change the college atmosphere has been rigidly maintained. The music is but an adjunct to what has already proved a most pleasing entertainment.

The Hugh T. Swaine and Louis Hallett offices have been combined and Robert Prowell has entered the concern, taking charge of the engagement department. The Louis Hallett Company (Inc.) has taken the Swayne suite of offices in the Knickerbocker Theatre Building.

Restored to perfect health, Madame Alexandra Varda, the Polish actress, is to return to the stage. She plans to take a company on tour for a few months, and will open her season in New York with an English version of Schiller's *Bride of Messina* early in the coming year.

At Mendelssohn Hall at three o'clock Friday afternoon, Dec. 17, Amy Grant is to read, with music from the score, Richard Strauss and Von Hofmannsthal's opera, *Electra*. Elizabeth Ruggles will be at the piano.

During the last fortnight or so the following players have been engaged through Matt Grant's agency: William Farnum, Thomas P. Hoier, John Barrett, Joe Daly, H. Osterman, Vita Sanchez, Louise Prescott, with *A Broken Idol* company. John Mager, Marion Langdon, Fred Freeman, Connie Mac, Lorraine Lester, D. Vining and a chorus of fourteen with *Ruster Brown*. J. H. Goldsworthy, Eva Fallon, Jimmie Sullivan, George Wharnock, Nace Bondville, with *Aaron's* Miss Molly May company. E. Rand and Armond King, with Raymond Hitchcock. Ora Constantine, Gertrude Gribbens, Hazel Eby, Mary Tamblin, Berta Mills, and Charles Wilson, with *De Wolf Hopper's* company. Mildred Thah and May Guyer, with *The Merry Widow* and *The Devil*. May Vokes, John Hanson, Violet Dale, Harry Piler, Adele Rowland, and Agnes Finlay, with *Mort Singer*. Harry Matthews and Mr. Chenette, with Jim Jeffries. Stella Tracy, May De Souza, Frances Demarest, Florence Richmond, Wilton Taylor, Louis Cassavant, Joe Clarke, Sol Solomon, Charles

Aveling, Florence Gerald, and a chorus of forty, with Joe Howard's *Goddess of Liberty* company for Weber's Theatre. Walter C. Wilson, W. H. Elliott, and Kate Griffith, with Jules Murry, and Harry Ladell with *Babes in Toyland*.

Violet McMillan has joined Blanche Ring in *The Yankee Girl*, further strengthening a cast already remarkable for its "all-star" quality.

Virginia Francis has been engaged for the role of Mrs. Kenyon in *Brown of Harvard*, which will open at Waterbury, Conn., on Christmas Day.

Joseph Allenton is now playing *Richard Voysin in The Thief* on tour, during the illness of Clifford Bruce.

Yorke and Adams broke all records in Atlanta, Ga., Thanksgiving week, it is reported.

Frank Ferguson will stage three of his playlets at the Waldorf-Astoria on the afternoon of Dec. 17 for the benefit of the *Bide a Wee Home for Friendless Animals*. Jessie Millward, Minnie Dupree, John Glendinning and a number of other prominent actors will take part. Between the comedies a number of well-known singers and instrumentalists will offer selections. The *Bide a Wee Home* is conducted by many prominent society women, and they expect to realize a goodly sum for their cause.

Wright Huntington has completed arrangements for the production of *The Violators*, the new play by Fred V. Greene, Jr., and the piece will have its initial production in Terre Haute the week beginning Dec. 19. Several New York play producers have bid for the rights to the play, contemplating putting it on in New York in the Spring. These men have assured Mr. Huntington they will come to Terre Haute to witness the first performance. Mr. Huntington was able to make arrangements for the use of the play through his personal friendship with Mr. Greene, who is a well-known magazine writer and author. The story is one of to-day in three acts and requires a short cast. Discriminating managers and producers who have read it express confidence in its appealing qualities. Mr. Huntington, formerly prominent in the Frohman forces and now at the head of his stock company in Terre Haute, will take the leading role. The cast will be filled by members of Mr. Huntington's company.

Grace Atwell has been extremely successful financially and artistically during her starring tour. She has been presenting *Divorcements* in territory contiguous to New York—Pennsylvania and New Jersey. She will pass the holidays with her husband, Edward Mordant, who plays Chicago two weeks with *The Great Divide*. Upon her return she will resume her tour in a new play; meanwhile a fine line of lithographs are being made for her.

That the Shuberts will have a theatre at Scranton, Pa., is an assured fact. They have taken a long time lease of the old Star Theatre. Plans for the alterations and improvements have been prepared by Gross and Kleinberger, architects. The estimated cost of the alterations is \$25,000. When finished it will be one of the most modern and up-to-date houses on their circuit. The seating capacity will be 1,200. The work of remodeling will start as soon as all the bids for the work have been received, and will be rushed, so as to open the house as soon as possible.

Ellen Tate, who recently closed as Muriel, the prima donna girl, in *A Knight for a Day*, returned to town last week for a much needed rest.

*A Pillar with a Past*, by Francis S. Hutchins, was performed Friday night at the Waldorf-Astoria by alumni of Williams College. About 300 Williams alumni were present. The play is written about college incidents.

The Shuberts, through Sanger and Jordan, play agents, have purchased the English musical comedy, *Dear Little Denmark*, by Paul A. Rubens. The play is now being presented at the Prince of Wales Theatre, London.

*The Scarecrow*, by Percy Mackaye, has been selected by the executive committee of the Harvard Dramatic Club as the play to be given by the club this month. The executive committee consists of Winthrop Ames, '05, director of the New Theatre; Professor George P. Baker, '87, and H. T. Parker, dramatic editor of the *Boston Transcript*. Mr. Mackaye is a graduate of Harvard in the class of 1897.

Baroness von Hutten, daughter of John Riddle, of Erie, Pa., will make her first appearance on the stage in a revival of the Christmas play, *Pinkie and the Fairies*, at His Majesty's Theatre, London. The Baroness will have the role which Ellen Terry played last year.

James A. McPherson, who is in vaudeville with Adelaide Herrman, was married, Nov. 28, to Marietta Clouston Mackey, of Brooklyn.

A daughter was born to Mr. and Mrs. James B. Carson (Florence Revel), Thursday. Mr. Carson is with *The Boys and Betty* company.

*The Lily*, David Belasco's adaptation of Pierre Wolff and Gaston Leroux's *Le Lys*, was produced for the first time in this country at Washington last night. A copy-right performance of *The Lily* was given in London last Friday.



## THE STAGE IN HOLLAND

### Amusements in Rotterdam—New Native Productions—The Leading Attractions in Drama and Music and the Theatre Method.

(Special Correspondence of The Mirror.)

ROTTERDAM, Nov. 18.—The dramatic and musical season here is now in full swing, the attractions being many and varied. Rotterdam and Amsterdam can be considered as the Dutch centers in that line, for all the established companies or organizations have their headquarters in one of these two cities, the other towns of the Netherlands being visited by these same companies when "on tour." This, however, is a permanent condition of things, as the performances given respectively either in Rotterdam or Amsterdam by each organization are three or four in the week, the remaining evenings being allotted for the performances "on tour." Needless to say that the "off nights" which ensue at the different theatres in Rotterdam and Amsterdam are made much of by other attractions, so that there is a constant change of programme, at least comparatively speaking, continued "runs" being exceptional events here. One of these exceptions was the production of Arsene Lupin, which formed the opening bill for the Fall and Winter season at the Grand Theatre in this city, where it held the boards for the unprecedented run of nearly four weeks (of course with the customary intervening "off nights.") It will naturally be revived during the season, and in the meanwhile the company of the Grand Theatre will keep the play on the repertoire while "on tour." It is indeed proving to be quite a bonanza for Manager Van Eysden.

The Dramatic company of the Grand Theatre, or, to give the organization its Dutch name, "Het Rotterdamse Tooneel gezelschap" (the Rotterdam Dramatic company), may be considered now as the best in the land, the general ensemble and smoothness, earnestness of tone and careful interpretation, making the performances of unusual merit, so much so that as a rule they surpass even those of the Royal Dramatic company of Amsterdam. Among the members are some of the best representatives of the Dutch stage, and last but not least, Manager Van Eysden spares neither pains nor expense for the mounting and costuming of his productions.

This week we had a first night of a new and original play from the pen of Marcellus Emants, a popular Dutch dramatist of the day. The play is in four acts and bears the significant title of Geuren (Cutting a Figure), the scene being laid in The Hague in military circles. The leading character is that of a well-conserved, middle-aged lieutenant of the Hussars, who, in his endeavors to "cut a figure" and maintain his reputation as a sort of cavalry Beau Brummel, sacrifices his daughter and his son in order to further his plans. To cap the climax, he remarries, his choice falling on a heartless and unprincipled young creature, a variation of the Carmen type, who of course deceives him and brings shame and ruin to his home and to his career. The play has some very strong and telling scenes, and although several of the situations are rather forced and the character of the heartless girl is drawn with almost too marked and unswerving hard lines, added to which the last act is undeniably weak, nevertheless the play is as a whole of good dramatic effect. It was greeted by a genuine first night audience that crowded the house and applauded most generously. The cast given to the play was a capital one, and unstinted praise being due to nearly all the members of the same. The impersonation of the leading role by Mr. de Jong was a very clever one, well sustained and clearly cut, both in conception and by-play. Miss Duymaer van Twist looked unusually dashing and handsome as the mercenary coquette, but a more carefully and better sustained portrayal was that of Miss Maubs in the touching and yet ungrateful part of the much abused daughter. The most thoroughly artistic and complete impersonation by far of the evening, however, was that of Van Der Lugt Melkert, the leading juvenile of the company, in the extremely difficult role of the son. The strong scene at the close of the third act, where the son gives full rein to his indignation against his father, was interpreted with concentrated power, pathos and bitter scorn, and with a minuteness in detail and mimic that stamp him as an artist of the highest possibilities.

One of the "off nights" at the Grand Theatre has been filled by Messrs. Van Lier's Dramatic company of Amsterdam in the farcical comedy from the German O! die Luile pants! The authors are Schmitzler and Kraatz, and as it was one of the successes of the season in Germany last year, it has doubtless already been transplanted to American soil. It is a rollicking farce, and was merrily enacted by the Amsterdam company, the lion's share of the success falling to Mrs. Erfmann as the American girl, Mabel Parker. Messrs. Schwab and De Vries are also deserving of kindly mention.

At the Tivoli Theatre this week we are to have two extra performances as farewell nights of the great Dutch tragedian, Louis Rouwmeester prior to his departure for the Dutch colonies. This will be Rouwmeester's second tour to the East Indies, and it is to be hoped that it may be a brilliant one. His farewell programme in this city is The Merchant of Venice. As Shylock Rouwmeester is unrivaled, not alone on the

Dutch stage, but on any stage whatever, his origination of the part being the most wonderful I have ever witnessed without exception, including even the most famous English-speaking Shylocks. It is a pity indeed that Rouwmeester did not try "starving" in other lands and climes in his younger days, so that his fame might have been more worldwide.

That light and airy tale, De Oester (The Oyster), by Hubert Henry Davies, has been performed at the Tivoli Theatre by De Hagespelers (Players of the Hague). Eduard Verkade is at the head of this company, both as manager and actor. In De Oester Miss Belder as Mrs. Baxter was quite pleasing, her dresses being particularly taste-

ful, the acting manager and scenic artist of the Grand Theatre. The works to be sung are Siegfried, Die Walkure, Fidelio and Tietland, and public expectation waxes high at the musical treat in prospect.

At the Circus Carré, Amsterdam, is seen one of the most sensational acts of modern times. It is a modification of various "circus" acts seen in the United States. An automobile runs down an inclined plane, but is suddenly brought to a stop while its occupant, an acrobat, flies upward from it to a trapeze hanging in the center of the ceiling (see illustration). A. Y. G.

#### ADELE BLOOD

THE MIRROR presents the portrait of Adele Blood on its cover page this week. Few actresses belong to the profession in a broader sense than does Miss Blood. Forsaking the realm of society for that of the stage, she has made rapid strides in the profession, and her success in the dramatic field, both as a stock leading woman and in production, is too well known to require detailed note. Her experience in vaudeville, however, has given her that wider experience which places her among those members of the profession that may truly be classed

#### "JUST THE DIRECTORY."

"His Threat to the Theatres" is the title of rather a remarkable story which will appear in the January Argosy, edited by Matthew White, Jr., who is also dramatic editor of *Harper's Magazine*. The story is written by Robert Keene, and tells of the summary fashion in which a persistent playwright compelled managers to produce his play.

"I wish I could get hold of some list that would give me the names of all the people in the country who have written plays," Mr. White remarked one day to a friend, referring to this particular feature in the forthcoming number of the Argosy.

"That's easy," rejoined his friend. "How—where can I find them?" demanded the editor, eagerly.

"Oh, just use the directory of any city, or the telephone book."

#### CONTENTED ONLY IN ACTIVITY.

John W. Byrne, of Norwich, Conn., of the Byrne Brothers, originators of Eight Bella, in which they have for years been seen, while a wealthy man, refuses to remain out of harness. In conversation with *The Mirror* correspondent at Burlington, N. J., he said: "I continue to keep up my line of life because I love it. It is a part of my life, so to speak. Living in retirement would prove my undoing. I shoot annually in Florida and have toured Europe, yet my contentment lies behind the footlights." Mr. Byrne is as active as ever.

#### A BOOM PREDICTED.

S. O. Heibronner, Mianox correspondent at Henderson, Ky., writes: "The tobacco association, which controls the entire crop of this and four adjoining counties, has disposed of the same, with the exception of several million pounds, negotiations for the sale of which are now pending. Deliveries will begin on Dec. 10, and it is freely predicted that the money that will be distributed thereby will make times exceptionally good in this vicinity. Theatrical business is expected to take a boom after Jan. 1, 1910."

#### CURRENT AMUSEMENTS.

Week ending December 11.

ACADEMY OF MUSIC—Henrietta Crossman in Sham—25 times, plus 8 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Vaudeville.  
ASTOR—Seven Days—8th week—31 to 33 times.  
BELASCO—Is Matrimony a Failure—10th week—122 to 123 times.  
BIJOU—Cyril Scott in The Lottery Man—1st week—1 to 8 times.  
BROADWAY—The Midnight Sons—25th week—226 to 227 times.  
BRONX—Vaudeville.  
CASINO—Sam Bernard in The Girl and the Wizard—11th week—74 to 80 times.  
CIRCLE—Vaudeville and Moving Pictures.  
COLONIAL—Vaudeville.  
COMEDY—Walker Whiteside in The Melting Pot—14th week—106 to 115 times.  
CRITERION—Israel—7th week—51 to 53 times.  
DALY'S—Frank Daniels in The Belle of Brittany—5th week—30 to 33 times.  
EMPIRE—John Drew in Inconstant George—12th week—29 to 30 times.  
FOURTEENTH STREET—Vaudeville and Moving Pictures.  
GAIETY—The Fortune Hunter—14th week—109 to 113 times.  
GARDEN—His Name on the Door—17 times, plus 1st week—1 to 5 times.  
GARRECK—The Harvest Moon—8th week—29 to 33 times.  
GRAND OPERA HOUSE—The Follies of 1909—80 times, plus 8 times.  
HACKETT—George Arliss in Septimus—3d week—17 to 24 times.  
HERALD SQUARE—Lew Fields in Old Dutch—3d week—17 to 24 times.  
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—14th week.  
HUDSON—Ruth St. Denis in Hindoo Dances—times.  
HURD AND SEAMON'S—Queen of the Jardin de Paris.  
IRVING PLACE—German Company in The Rat—14 to 16 times; The Gypsy Baron—3 times.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—The Dollar Princess—14th week—94 to 100 times.  
LIBERTY—Mabel Taliaferro in Springtime—8th week—57 to 64 times.  
LINCOLN SQUARE—Vaudeville and Moving Pictures.  
LYCEUM—Arsene Lupin—14th week—113 to 123 times.  
LYRIC—The Chocolate Soldier—31 times, plus 3d week—18 to 25 times; Matinee—Divorce—6 to 10 times.  
MAJESTIC—Vaudeville and Moving Pictures.  
MANHATTAN OPERA HOUSE—Repertoire (Grand Opera)—5th week.  
MAXINE ELLIOTT'S—Forbes Robertson in The Passing of the Third Floor Back—10th week—74 to 81 times.  
METROPOLIS—Rena Santley Burlesquers.  
METROPOLITAN OPERA HOUSE—Repertoire (Grand Opera)—4th week.  
MINER'S BOWERY—Imperial Burlesquers.  
MINER'S EIGHTH AVENUE—Lady Buccaneers Burlesquers.  
MURRAY HILL—Irwin's Gibson Girls.  
NEW THEATRE—Antony and Cleopatra—13th time; Wills—9 and 10 times; The Nigger—2 to 4 times; The Cottage in the Air—8 and 9 times; Opera—2 times.  
NEW AMSTERDAM—Adeline Genee in The Silver Star—8th week—42 to 49 times.  
NEW YORK—Raymond Hitchcock in The Man Who Owns Broadway—8th week—67 to 74 times.  
OLYMPIC—Hastings Show.  
PLAZA MUSIC HALL—Vaudeville.  
SAVOY—Margaret Anglin in The Awakening of Helena Richter—12th week—58 to 63 times.  
STUYVESANT—Frances Starr in The Fastest Way—15th week, plus 14th week—107 to 114 times; Yvette Guilbert—3 matinees.  
VICTORIA—Vaudeville.  
WALLACK'S—The Fourth Estate—10th week—75 to 82 times.  
WEBER'S—The Climax—97 times, plus 22d week—173 to 180 times.  
WEST END—Harry Lauder and Vaudeville.  
YORKVILLE—Vaudeville and Moving Pictures.



A SENSATIONAL ACT IN AMSTERDAM.

ful, Mr. Brouwer as Tom Kemp was hardly up to the mark. This company has also been seen in the Dutch version of Oscar Wilde's witty comedy, The Importance of Being Earnest, in which Eduard Verkade played the part of Algernon Monerleff.

Impresario De Haan, whose theatre and concert bureau provides our public with such first-class attractions, has just favored us with a concert of rare sweetness, the singer being no less a person than Susan Metcalfe. All the admirers of this exquisite vocalist, and their number is legion here, filled the Nut Hall on the evening of the concert. The programme was a rich one, comprising numbers of Mozart, Lully, Bizet, Wagner, Grieg and Brahms and others, and one and all were sung with that faultless schooling, purity of tone, delicacy and musical feeling of which Susan Metcalfe is so completely mistress, rendering her peerless on the concert stage.

As forerunners of The Rotterdammer Maifestspiele of 1910, we are to have a limited number of performances of German opera during the season. The performances are to take place at the Grand Theatre on "off nights," and they are to be given under the same auspices as the Maifestspiele—that is to say, under the combined management of Director Julius Otto of the Elberfeld Stadttheater and of Mr. Poutsma,

as "all around" players. Last season Miss Blood played the leads in vaudeville opposite Edwards Davis in The Un-Masking and All Rivers Meet at Sea. She was engaged as leading woman of the Imperial Theatre Stock company, St. Louis, when that house changed its policy from road attractions to a high class stock organization. In the nine weeks Miss Blood has been there she has built up an immense following and capacity audiences are the result of her winning personality and her clever interpretation of the leading roles in the following standard plays: Leah Kleschna, In the Palace of the King, Clothes, Old Heidelberg, Zira, and The College Widow. Last week Miss Blood made her biggest hit in Sappho, and her clever and powerful portrayal and gorgeous gowns called forth the unanimous praise of the press and public. On Saturday night Miss Blood terminated her contract, which was for nine weeks, and opened on Monday (yesterday) at the Grand Theatre, Pittsburgh, playing the title role in The Picture of Dorian Grey, by Oscar Wilde, with Edwards Davis' company. Miss Blood has been the leading woman at the Baker Theatre, Rochester; Lafayette Theatre, Detroit; Lyceum Theatre, Troy, and her successful engagement at St. Louis marks her as one of our most clever as well as most beautiful of our younger leading women.



## THE ACTORS' SOCIETY

IN MANY BROADWAY SUCCESSES THE ORGANIZATION HAS A SPLENDID SHOWING.

Mrs. Maggie Breyer's Sixth Season in Denman Thompson's Old Homestead—Mary Shaw Plays at the Lyric Under Trying Conditions—Board of Directors Meet—Newspaper Gossip of Members, on Broadway and Off.



Photo Marceau, N. Y.

Mrs. Maggie Breyer, whom the above portrait pictures so delightfully in her role of Aunt Matilda in Denman Thompson's *The Old Homestead*, is now in her sixth season with Mr. Thompson's play, and Mrs. Breyer's quaint characterization of the dear old lady has become as strongly a part of the production as that actor's Uncle Josh. This is Mrs. Breyer's forty-third year on the

stage, and during that long time she has accomplished much and is deservedly proud of an experience in which she has gained valuable standing in her profession as a delineator of roles so varied in their range that Mrs. Breyer is as familiar with the principal Shakespearean feminine roles as with many of the leading characters of the *grand dame* and "old lady" type in many of the big successes of more recent seasons. It was in 1860 that Mrs. Breyer made her debut as a member of the company in support of Charles W. Coudock in *The Cricket on the Hearth*. In rapid succession after that appearance came tours with the stars brightest and most famous in the theatrical world of that day, Barrett, Booth, McCullough, Keane, and Forrest. After her marriage to John Breyer, a member of a famous English theatrical family, she was seen throughout the country, depicting the Shakespearean heroines with the most artistic as well as pecuniary success. That splendid training has stood Mrs. Breyer in good stead, and in the roles in which she has appeared in more recent years, not alone in the rural play in which she is now so delightfully portraying a sweet old countrywoman, but in characterizations of far different calibre, her Madame Reval, for instance, in Henri Dumay's play, *Mademoiselle Mariel*, which Amelia Bingham produced at Wallack's in March, 1905, and in which Mrs. Breyer was a conspicuous member of a strong cast which included Frederic de Belleville, Dora Davidson, Max Freeman, and Brandon Hurst. In all these interpretations of recent years this very young old actress has proved the value of the training obtained in one of the best of schools, the so-called "old school," and Mrs. Breyer is one of the best proofs of what a delightful old school that was.

Mary Shaw, appearing at the Lyric Theatre in Paul Bourget's *Divorce*, has been the recipient of sincere sympathy from her fellow-members in the society, who learned with sorrow last week that the actress, but a day or two before the first performance of the play, had suffered the loss of her mother, Mrs. Levi Shaw, of Boston, who died in that city Nov. 26. Mrs. Shaw was seventy-three years old and was the wife of Levi Shaw, chief of the Bureau of Construction of the Building Department in Boston. The latter survives her. Miss Shaw remained in Boston the Sunday following her mother's death, but was compelled to return to New York the following day, Nov. 29, in time for the premiere of *Divorce*.

The society is splendidly represented in the casts of many of the productions now meeting with favor along Broadway. Among the latest arrivals are George Arliss, Cyril Young, and Herman Hirschberg, who came into town with Mr. Arliss' beautiful production of *Septimus* at the Hackett, and scored immediately.

The society is well represented, too, in several of the big productions to be given their premieres on the road during the past few weeks. Supporting Richard Jose in *Silver Threads*, now starting on what promises to be a most successful tour, are Louise Kent, who is playing the leading feminine role; W. D. Stone, Edith Cooke, and Leslie Stowe. The latter, by the way, is said to have scored a hit of no mean proportions.

The Board of Directors met yesterday afternoon to transact only the routine business of their regular meeting.

Over at Payton's Lee Avenue Theatre in Brooklyn this week Charlotte Wade Daniels is arousing laughter as the funny old Irish woman in the never-old *Shaughraun*. Mrs. Daniels, for so long identified with Mr. Payton's company across the bridge, has in that time won a following which any road star might reasonably envy.

Alice Endres has been engaged by A. H. Woods for *The Girl from Rector's*, and will open with that production at Portland, Me., Christmas Day.

Hallett Bosworth, immediately after his recent closing with Max Figman's company, was snapped up to join the *Friend Players* in Milwaukee. He opened under the most favorable circumstances and was splendidly received by the citizens of a city whose judgment in the way of actors is fully as good, apparently, as it is in the matter of beer.

Lindsay J. Hall has been engaged for the *Seventh St. Elmo* company. (There are so many of them presenting the Willard Holcomb play on tour that one simply can't keep count of them without the little arrangement of colored beads sliding along wires that the Chinaman uses. We haven't one.)

Page Spencer is still with David Higgins in *His Last Dollar* on tour, and doing beautifully, thank you.

Doesn't Broadway look better, now that "Billie" Belfort has returned and you meet him occasionally along its length? He seems to fit the scenery so nicely and makes the street look far more homelike.

### GRAND OPERA NOTES.

Marguerite Sylva has left the Manhattan Grand Opera company. She had been successful during the preliminary season at the Manhattan and had become a member of the regular company.

Griffith Hughes, the baritone, will take the part of the friar in Albert Mildenberg's new grand opera, *Kaffeeboh*, which is to be given at the New Theatre during March.

By arrangement with the Shuberts, Oscar Hammerstein will send his grand opera company on a tour of several weeks in the Shubert playhouses in Montreal, Toronto, Quebec, Ottawa, and Pittsburgh. The tour will begin Dec. 13 at Montreal. Christmas week will be played in Pittsburgh.

*Herodias*, by Jules Massenet, was produced at the Manhattan Opera House on Dec. 3 in French. Mlle. Cavallieri as Salome and M. Renaud and M. Crabbe shared the honors of the evening. A large audience witnessed the performance and received it with many evidences of approval.

### RETURN TO KLAU AND ERLANGER.

The Chamberlain-Harrington Circuit, with the exception of the Burgess Opera House at Davenport, Ia.; the Grand Opera House at Peoria, Ill.; the Chatterbox Opera House at Springfield, Ill.; and the Opera House at Urbana; the Crawford Circuit with the exception of Wichita and Coffeyville, Kan., are now being booked by Klau and Erlanger, who have a contract for the exclusive bookings for several years. These circuits were lately identified with the "open door" policy.

### THE FROHMAN REHEARSAL THEATRE.

Charles Frohman is to have a new theatre devoted exclusively to rehearsals. The building will not be a theatre for audiences, but for actors. The stage will be fully equipped and arranged the same as in any theatre. It will be ready about May 1. Mr. Frohman has long felt the need of such a theatre, where consecutive rehearsals could be held and the lighting effects could be tried at night.

### THE ACADEMY ST. ELMO.

When St. Elmo is seen at the Academy of Music, beginning Dec. 13, Vaughan Glaser will be the St. Elmo, Leonora Bradley will play Mrs. Murray and Fay Courtney Edna. This will be practically a "special" company, several of its members appearing in the roles which they originated.

### MUSIC NOTES.

The Olive Mend Quartet gave a most enjoyable concert at Mendelssohn Hall, Wednesday evening, Dec. 1, with the following programme: Haydn's G major quartet; Terepito, Dvorak, for two violins and viola; A minor quartet, Schubert.

Madame Blanche Arrol appeared with the Volpe Symphony Orchestra at their first subscription concert at Carnegie Hall, Sunday afternoon, Dec. 5. Her brilliant rendering of arias from "Freischütz," and "Glück's" *Alceste* evoked enthusiastic applause. The orchestra under the masterly guidance of Arnold Volpe gave a most satisfying performance of the following programme: Suite in D major, Bach; 4th Symphony, Beethoven; overture, Oberon; Carnival Roman, Berlioz.

The Adele Margules Trio will give the first of three chamber music concerts at Mendelssohn Hall this (Tuesday) evening, the others to occur on Jan. 18 and Feb. 22. Adele Margules, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist, are the artists.

## NEW THEATRE NOTES.

E. M. Holland the Latest Addition to the Company—Educators See Antony and Cleopatra.

The latest addition to the company at the New Theatre is none other than E. M. Holland. This announcement was made last week and met with pleased approval from those familiar with that admirable actor's record. Mr. Holland will make his first appearance with the company Thursday evening, Dec. 16, in the revival of *The School for Scandal*, announced for that date. Mr. Holland has been an important figure in the American theatrical world during a long stage career covering an almost uninterrupted period of fifty-four years, the actor having made his first appearance on the stage Dec. 20, 1855, as Master Thompson in a play called *To Parents and Guardians*, at Wallack's Lyceum Theatre. Later appearances of Mr. Holland have been made through the medium of such plays as *Never Again*, *Hearts Are Trumps*, in which play he appeared, curiously enough, with Jessie Busley, who is now a member of the New Theatre company; *The Lash of the Whip*, *The Shades of Night*, *On and Off*, *Eben Tolden*, *The Eternal City*, *Haffes*, in the "all star" cast of *The Two Orphans*, *The Measure of a Man*, *The Double*, *The House of a Thousand Candles*, *The Battle Foreign Exchange*, and in vaudeville with James K. Hackett in the one-act play, *The Bishop's Candlesticks*.

It is said (although there is no foundation for the statement from the offices of the theatre) that a production of *A Winter's Tale* is among the season's possibilities at the New Theatre. Matheson Lang, it is supposed, will play Leontes, as well as the title roles in *Don and Beethoven*.

The New Theatre entertained fifty educators from the New York colleges and normal schools at the Thursday matinee of Antony and Cleopatra last week. A luncheon was served in the foyer, after which the visitors were shown over the theatre. Dr. Woodrow Wilson, Professor Richard Henry Stoddard, of New York University; Professor W. A. Hervey, of Columbia; Dr. Felix Adler, of the School of Ethical Culture, and George S. Lewis, president of the Normal College, were among the guests.

During the first performance of *The Nigger* last Saturday night, midway in the first act, the audience was startled to hear a dull crash and to see sparks falling from the flies. Although the play went on without interruption and the spectators could only guess at the mishap the players on the stage got a scare. A heavy bag of shot, used as weight on hanging drops and ceilings, had fallen from the flies and narrowly escaped striking Guy Bates Post. The bag fell one hundred and ten feet and reached the stage less than three feet from the spot on which Mr. Post was standing. It had become severed from the rope on which it was hanging, after constant friction with an electric wire left unguarded by a careless electrician, and the sparks were from the dangling remnant of wire.

### CUES.

Maude Fealy last Saturday retired from the cast of *Divorce*, as presented by Manager Whitney at the Lyric Theatre. Miss Fealy will remain in New York for the present.

Owing to a disagreement between F. Ziegfeld, Jr., and Nora Bayes and Jack Norworth, Eva Tanguay will continue with *The Follies of 1909*. It had been announced that Miss Bayes and Mr. Norworth would return to the cast of *The Follies* of 1909 and that Eva Tanguay, after a few weeks' rest, would go into vaudeville.

Henry V. Donnelly has quite recovered from his recent illness and is now able to be quite actively about.

Beatrice Forbes-Robertson lectured before the Civitas Club at the Montauk Club, Brooklyn, Wednesday, Dec. 1. Her topic was "The Modern Drama." More than one hundred members and guests listened attentively to her interesting lecture. Miss Forbes-Robertson is a member of the New Theatre company and niece of J. Forbes-Robertson, of *The Passing of the Third Floor Back*.

William Winter will be the guest of the governors of the National Arts Club at a dinner to be given in the club-house in Gramercy Park, Wednesday evening, Dec. 15.

Isadora Duncan, assisted by the New York Symphony Orchestra, gave a farewell programme of her classic dances at Carnegie Hall Thursday afternoon, Dec. 2.

Among the plays which the American Dramatic Guild will produce at special matinees in the Comedy Theatre is one by a convict in *Moyamensing Prison*, Philadelphia. His identity will not be disclosed. He is known simply as Number B. The play is one of several the convict has adapted from the French.

Harry Conroy is to be transferred by the Shuberts from the cast of *The Blue Mouse* to that of *The King of Cadonia*.

Louise Kent, now playing the lead with Richard Jose in the *Silver Thread* company is reported as having made a decided impression portraying the character of Ruth Laurie.

George Allison is appearing in the title role of *The Squaw Man* at the Crescent, Brooklyn, this week.

Next year Charles Frohman will send out two traveling productions of *The Dollar Princess*. One company will have Boston for its headquarters, the other will have Chicago.

## DECLINE OF MELODRAMA

THIS FORM OF PLAY SHOWS A NOTABLE DEPRECIATION OF INTEREST.

Yet One of Its Promoters, A. H. Woods, Denies That He Has Taken Off Any of His Numerous Examples—On the Contrary, He Is Adding to Them—Opinions of Others.

Reports from the offices of those who furnish most of the melodramatic attractions of the country indicate a noticeable depreciation of the drawing power of melodrama. Dudley Macadow, of Stair and Havlin, states that for the past two years his firm has been cutting down its circuit, but that no elimination of theatres has been made since the beginning of this season. The disposal of theatres devoted to this sort of entertainment has taken place mostly in cities where several such houses were running. The object was to concentrate the patronage at as few houses as possible for obvious business reasons.

According to A. H. Woods, the melodramatic business is better this year than last, when the greatest depression was noticeable. "Though I cannot say that business is more than fair," says Mr. Woods, "I wish to deny emphatically that I am contemplating calling in any of my attractions. In fact, I am preparing to send out two new melodramas, *The Chinatown Trunk Mystery* and *Liberty or Death*. My fourteen melodramas, which have been on the road since July 27, will stay out till the end of the season in March.

At Charles Blaney's office a gloomy view of the situation was expressed. Mr. Blaney closed *My Partner's Girl* Saturday night, but will keep his other four melodramas on the road till the closing of the season in May, he says.

The general opinion is that the moving picture business has interfered greatly in the melodramatic business. Mr. Macadow, however, does not think that the cheaper line of attractions is suffering any more than the second galleries of the higher price houses. Stair and Havlin, Mr. Woods and Mr. Blaney look upon moving pictures as a fact which, like all novelties, is bound to decline after a while. Simply a change in public taste, which is ever bound to travel through a circular path till it reaches its starting point, is the cause of the present depression in the drawing power of the thrillers, they believe.

## BROOKLYN AMUSEMENTS.

Faversham at the Majestic—Lillian Russell at the Broadway.

Brooklyn has rather a wide range of attractions to choose from this week. Serious entertainments hold the boards at nearly all of the first-class houses.

At the Majestic Theatre the Shubert offering is William Faversham and Julie Opp in *Herod*. The staging, costuming, and in fact the entire production, is given an elaborate presentation, but in spite of all this last night's audience did not seem to take very kindly to Faversham in his new role. Julie Opp made a very startling Mariamne. Next week, *Going Home*.

The Eastern District theatregoers have the fair Lillian Russell with them this week at the Broadway. She is supported by the same excellent cast that supported her during her Montauk engagements. Last night's audience was enthusiastic over both the show and Miss Russell. The widow's might gives Miss Russell splendid opportunities to display her comely ability. Next week, *The Climax*.

That startling actor, J. H. Dodson, in one of the best parts of his long and varied stage career, has the principal role in *The House Next Door* at the Montauk Theatre. The supporting company consists of Frank Loese, Herbert Standish, Regan Houghton, Malcolm Dunn, Lella Benton, Olive Temple, Lorena Atwood, and others. Next week, *The Traveling Salesman*.

One of the best attractions seen at the Grand Opera House this season was the offering last night when an exceptionally strong company presented *Faust* in *Faust*. Anita Williams' work was especially fine as Joe Brooks, and Katherine Florence filled the role of Emma in capital style. William Ripley Hatch is Captain Williams and Edward M. Dresser is Jimmy Smith. Both gave splendid character portrayals. Taken all in all, it may be stated positively that Eugene Walter's success never received any better handling than it has had from this cast. Next week, *The Thief*.

Manager Lew Parker's offering at the Crescent Theatre for this week is Edwin Ray's American play, *The Squaw Man*. George Allison has one of the best opportunities of his career as Captain Wenevate, and last night to top to the occasion and again demonstrated his ability. Miss Fleeming as Bessie, Gustave of Korbili, gave her usual satisfactory and intelligent performance, and Miss Melville as the aristocratic Lady Wynne was fine. Next week, *Trilly*.

At the Bijou Theatre last night George Payton presented *The Climbers*, with Edna Ross Payton as Blanche Sterling, Amelia Hughes as a old role, Mr. Hamilton as Ned Worden and Frances Nelson as Miss Goshley were both splendid.

The Shuberts have the offering last night at Payton's Lee Avenue Theatre, and the old favorite played a crowded house.

The Forbes McAllister stock company at the Gotham Theatre presented *The Christian* last night, and the East New Yorkers voiced their enthusiasm of Miss McAllister's work as Glory Quarte, as well as Mr. Forbes' interpretation of the role of John Storm.

A. H. Wood's production of *The Gambler* of the West is Manager Katz's offering at the Court Theatre this week, and it was well received by a packed house last night.

## TO GO ABROAD.

Eugene Walter will go abroad to stage his three plays, *Faust*, *The East*, and *The Wolf in Vienna* and Berlin for Gustav Amberg, who has secured the rights of production in those cities.



## INCORPORATIONS AT ALBANY.

## Amusement Enterprises of Various Kinds Included in the Week's List.

The following theatrical and moving picture companies filed articles of incorporation with the Secretary of State at Albany the past week:

The Felix Roth Agency, New York; to construct and manage theatres, amusement parks, etc., and engage generally in theatrical and amusement business and to act as theatrical booking agents; capital, \$5,000; directors: Felix Roth, Gertrude Roth, 244 West Twenty-fifth Street; Bernard L. Roth, 111 West Sixty-second Street, New York City.

The Rose Amusement Company, Brooklyn, N. Y.; to act as proprietors and managers of theatres, etc., and furnish dramatic, musical attractions and moving pictures; capital, \$5,000; directors: Aaron Portnoy, 214 Lewis Avenue; Samuel Hirsch, 392 Sylvan Avenue, Brooklyn, N. Y.; Morris Landau, 321 Crimmins Avenue, New York City.

Columbia Film Company, New York; to manufacture moving picture machine films and other supplies for use of accessories to the moving picture, theatrical and operatic business; capital, \$10,000; directors: Robert A. Madock, Jesse L. Snyder, David E. Price, 1 Liberty Street, New York City.

Clinton Street Theatre Company, New York; to build and maintain or dispose of theatres and other places of amusement and do a general theatrical business; capital, \$75,000; directors: Daniel G. Gridin, William T. Keisher, Julius Wasserstein, 21 William Street, New York City. Hesse and Company (Incorporated), New York; to conduct hotels and give musical and vaudeville entertainments; capital, \$5,000; directors: Albert Hesse, Nicholas Hesse, 69 West Seventeenth Street, New York City; Jules Heckman, Brooklyn, N. Y.

Franklin Cafe Company, New York; to carry on the business of proprietors and managers of theatres and other places of amusement; capital, \$5,000; directors: William F. Wund, 327 East Thirtieth Street, Frederick A. Stroh, 810 Union Square; Charles Wund, 306 East 125th Street, New York City.

Claramon Production Company, New York; to produce dramatic, musical and operatic productions, also to conduct theatres, etc.; capital, \$5,000; directors: Charles A. Davidson, 85-75 West 139th Street; Milton H. Lomb, 228 West 108th Street; Max Ash, 144 West 141st Street, New York City.

Miss Molly May Company, New York; to do a general theatrical business; capital, \$20,000; directors: Byron Chandler, Pelham Manor; Jacob H. Herschfeld, 330 West Ninety-fifth Street; Alfred E. Aarons, Knickerbocker Theatre Building, New York City.

The Bushwick Amusement Company, Brooklyn, N. Y.; to own and manage opera houses and moving picture theatres and produce dramatic and vaudeville attractions; capital, \$2,500; directors: Louis J. Streck, 522 Chaussee Street; Charles Blumstein, 935 Bushwick Avenue; Robert B. Olsen, 60 Berkeley Place, Brooklyn, N. Y.

## THE SHUBERTS IN BOSTON.

The Shuberts' new theatre in Boston will be ready for occupancy on Jan. 1. This will be the third house in Boston under Shubert control, the other two being the Globe and the Majestic.

## LETTER LIST.

## WOMEN.

Adams, Nell, Thelma Andre, Dora Abbott, Mabel Ash, Tess Allen, Mrs. J. Albertson, Stella Archer, Mrs. Claude Ameson, Jennie Antrim, Lillian Ardell, Helen M. Albert, Nellie Angell, Brookline, Ruth, Charlotte Bert, Sophie Brandt, Eola Browner, Marie Berghard, Emma Bolton, Carolyn E. Barker, Rosalie Borden, Margaret Bond, Lillian Bouton, Frances Borg, Emma Bealand, Nellie Battelle, Vivian Bowman, Madeline Burkhardt, May Bowen, Bessie Bowman, Charlotte Burnett, Ray Beveridge, Dorothy G. Brown, Ella Baker, Nina Bruns, Edith Bradford, Marion Barney, Roberta G. Brennan. Craig, Florence, Sadie L. Cooper, Mrs. W. W. Cullison, Mrs. Chas. Craig, Mrs. Hugh Cameron, Gertrude Clemons, Catherine Cameron, Lillian Clark, Marie Clifford, Dina Corlind, Georgia Cunningham, Clara Clinton, Caralie Clifton, Cecelia R. Coster, Mrs. Jas. Cherry, Mrs. Louis Chevalier, Bettie Cullington, Agnes Carlton, Ethel Chappelle, Dorothy Courtney, Minnie Caruthers, Frances Comstock.

Dean, Marion, Florence DuVal, Emma Dunn, Florence Davis, Mrs. C. L. Daly, Dolie Davis, Pauline De, Harriet De, Margaret Davis, Lillian Dix, Helen Douglas, Grace De Foy, Alice Duncan, Mayne Dupont, Dorothy DeWitt.

Emmes, Katherine, Cecile Elton, Nellie Eltew, Madeline Evans.

Fallon, Nellie, Katherine Foster, Marjorie Fieldbrook, Marie Flood, Edith Forrest, Mary Fairchild, Mrs. Phil Fisher, Leontie Fingrath, Jessie Fraser, Katharine S. Fannestee.

Gordon, Alice, Vittoria Gienbergh, Alice Gray, Marie Gubhardt, Jessie Gilmester, Isabel Gould, Nance Gwyn, Myrtle Glattey, E. De Harris Gill, Lilla Gitter, Olga Graham, Mary E. Grant, Ida Grauman, Gray Geoffrey, Lucile Gardner, Grace Gibson, Grace B. C. Gordon, Mae Guyer, Monda Glendower.

Haves, Catherine J., Nina Herbert, Lillian Hazel, Polly Harger, Lilla Hoyt, Kettle Hoffman, Harri Hamilton, Grace Hazard, Edie Hamilton, Nellie Hamilton, Mary Hall, Adelaide Harland, Florence Honey, Mae Hastings, Mrs. M. Haynes.

Inge, Clara. Jacobs, Lillian, Annabella Jeanette. Knowlton, Mrs. Josephine M. Knudsen, Mabel Knowles, Molly Kelly, Josephine M. Knudsen, Lawrence Henriette B. Christine Langford, Belle Lester, Rho Lorraine, Edna E. Linden, Mrs. Steve Leon, Lucille Loving, Eva Lawton, Della Lea, Gussie La Mar, Clara La Mar, Mollie Lorraine, Louise B. Miller, Rosemary M. McAlaude Melnotte, Kathryn Miller, Helen Malaise, Gertrude G. Miller, Mrs. Harry McFarlane, Nellie McHenry, Sadie McCall, Mildred McKenna, Violet MacDonald, Marion McLaughlin, Mrs. Ed. McHugh.

Norris, Lillian, Ethel Nasson, Nellie V. Nichols, Doris Newton, May A. Naudin, Osborne, Edith, Mrs. Will Oakland.

Parkhurst, Nan, Thelma Pinder, Louise Pendleton, Pauline E. Perry, Madeline Payne, Olive

Porter, Gussie Penton, Francesca Parker, A. Parke Patton, Suzanne Perry, Berenice Parker, Quattrice, Thelma, Rosalie Quinn. Rutledge, Margarette, Emily Robins, Adele Roberts, Katherine Robet, Esther Rutland, Marion A. Redlich, Margaret Robinson, Lillian Rose, Louise Row, Grace Roels, Katherine Ross, Josephine Ross, Katherine Raymore, Marie Roswell.

Smart, Fay, Louise Southern, Kit Sullivan, Joseph Slater, Mary Sargent, Anna Silvers, Alice M. Scott, Lillie Stearns, Mary Story, Marie Savage, Mae Sorbie, Arilla Sacher, Suzanne Seigel, Mrs. Wm. J. Seaton, Florence Smith, Alice Seymour, Fanny McJ. Shuler, Sylvia Starr, Marion Stanley, Florence St. Leonard, Freda Sterling, Mrs. Wm. Stafford, Ethel Seymour, Miriam Schuyler, Irene Samsel, Ethel Strickland, Florence Smythe.

Thurston, Phyllis, Mrs. P. W. Tinsan, Lillian Too Eyck, Clara Thompson, Cora Tanner, Sarah M. Tenney, Dorothy Turk, Ethel Trevar.

Van Norman, Bertha, Evelyn Vaughn. Wylie, Edna, Mrs. Wm. W. Way, Karl Way, Elsie Wood, Keith Wakeman, Mrs. Joe Williams, Lucille Wilson, Corinne Grace Wendall, Dot Webster, Edna Wilson, Mrs. Chas. Wellsley, Wells Sisters.

York, Ethel. Young, Lu.

## MEN.

Allen, Chas. G., Fred J. Adams, Robert J. Adams, Geo. S. Archer, Jno. R. Andrews, Jno. Arthur.

Bentley, Harry, Francis Bonn, Earl H. Brongley, Wm. E. Born, Alb. J. Browne, Jno. H. Blane, Conrad Bodden, Ester Burleigh, Jack N. Bentwell, Carl Baird, Fred Belasco, Martin H. Brown, Chas. H. Bradshaw, Edwin Baker, Chester Bishop, Howard Boudon, Wm. H. Barker, Edgar Bixley, Harry Bonnell, Wm. Bingham, P. S. Barrett, Chas. L. Burke, Alb. J. Brown, Victor H. Bazzard, Sparks Berry, Jno. P. Boyce, Wm. J. Benedict, Walter A. Bolline, Jas. Bonabeger, Harry V. Bond, S. Hanson Beane, Jno. Burnett.

Cass, E. J. W., Frank Campbell, Will Canfield, Louis Cline, Chas. E. Chaney, H. J. Carter, G. Carson Casselberry, Spencer H. Charters, A. B. Carrington, Alex. Carr, Harvey A. Cassidy, Geo. Cochrane, Thos. W. Crowley, Walter A. Clark, Barney H. Coleman, Wm. Clifford.

Doran, David C., Dan Dix, Dan Dare, Chas. Deand, Leo Dunant, Joe M. Daniels, Al Dunlap, Harry T. De Vere, Harry Davenport, Chas. Dickson, Oscar Dowan, L. S. De Kalb, H. A. D'Arcy, Roy Devoer, Saml. Driscoll, Joe De Tuchi, Wm. Darbin, Paul Durand, Geo. Daghe, Alf. Dalby, Jas. Doyle.

Ellis, Channing, Billy Everts, Essey and Snyder. Fentelle, Harry, Barney Ferguson, Billie Farmon, Earl Flynn, Philip Fisher, G. M. Fennell, Jno. L. Fox, H. Fedvis, Norman R. Field, Barney Fagan, Hector Fuller.

Guland, R. D., J. W. Gillett, Geo. L. Gardner, Earl Grom, Jno. E. Gardner, Geo. Gordon, Harry Garity, Alex. Gaden, Fred C. Gaston, Gilbert Gregory, Jno. L. Glennon, Timothy Greahall, Arthur V. Gibson, R. F. Grumell, C. P. Grecker, Glendower and Marion.

Hewitt, Harry J., F. B. Harris, Geo. Holland, Andrew Hamilton, W. Howie, Arthur Hurley, H. Schuman Henck, Frank C. Harris, Robt. Hunter, W. H. Holmes, Leonard R. Hugh, Forrest Halsey, G. Fred Hinton, Leslie M. Hunt, F. Mortimer Harris, Clifford Hyde, Robt. E. Homans, Alb. Hall, Tom Hall, S. E. Hines, Jack Hamilton.

Irwin, Thomas. Johnson, Oliver, Hal Johnson, Jno. Jorenze, Kellard, Jno. Robt. R. Kogerreis, F. Moszyn Kelley, Karl Kramade, Edw. F. Kealey, Otto Krause.

Lewers, Wm., Chas. Lloyd, Connie Little, Geo. Lyman, Walter P. Lewis, Allie Lawrence, Bernard Lion, Ralph P. Lewis, Joe Lorraine, Les. Loverson, Richie Ling, K. J. Lamb, David Landan, Robt. E. Lennon, Billy Langham, Harry R. Linton, J. R. Lint, J. S. Lockwood, R. T. Lave, Ralph Littleton, Grant Luce.

Warthorn, Clark, Burton Mallory, Dave Montgomery, Larry G. Miller, Jack E. Magee, Ambrose Miller, G. I. G. Mullally, E. W. Morrison, Harry Motley, Lew. Morton, Murphy Murray, Jas. Marc, Walter M. Morris, Murphy Lester Moran, Tully Marshall, Baker Moore, R. R. Malory, G. Leon Moore, Wm. A. Mortimer, Ben Moses, Jas. K. Mills, Larry Mack, Robt. McKay, Roger MacAndrew, A. E. McLeiland, S. D. Macfarlane, Frank L. McAlister, J. A. Harvey, McEvoy, Ned McEay, H. C. McDonnell, R. H. McLaughlin, Lawrence R. McCall.

Norman, Henry, W. W. Newcomer, Ned Nye, Craig Neal, Harry B. Norman, Jack S. Newton, Alb. Norton.

O'Brien, Jay, Philip Orl. Pope, Chas. Edw. Posley, Vesta Page, F. A. Patz, Eben Plympton, Ed Poland, Thos. R. Perry, Alb. Peters, J. Chandler Patterson, W. A. Penn, W. Playter, Geo. W. Paige.

Richardson, C. Ernest, H. C. Robey, Eugene Reed, Franklin Ritchie, F. J. Ratcliffe, Ed. I. Rich, F. C. Redwood, Geo. W. Raynes, Lawrence Russell, Chas. Rugles, Billie Raymore, Herbert E. Reed, Geo. Roberts, Eugene Reed, Ralph J. Ravenscroft, Jno. Rayold, W. W. Randall, Rivers and Rochester.

Stratton, Francis J., Howard Smith, Cecil Sendon, Jas. F. Sullivan, Elmer E. Smith, Harry Sargent, Walter S. Sanford, F. Selby, Jack Snyder, Karl Schulz, Jos. H. Solomon, Cecil Sackville, G. S. Sallard, W. A. Sander, son, Arthur Smith, Eugene B. Sanger, J. M. Salinoff, Harry S. Sheldon, Tom Saunders, S. Ivor Saluney.

Terry, Jack, Patrick Towhey, Frank A. Tremer, Harry Terry, Tom Townsend, J. Towhey, Stuart Thomas, Jack Thomas, S. T. Tuck, Ed. Trout, Langley Taylor, Terry and Elmer.

Ungerer, J. Louis. Van Hise, Edward, Harry Van, P. N. Vokroff, Jno. Van Asse.

Williams, G. G., Irvin R. Walton, Red Wagner, Paul Weber, Robt. Warwick, Kendall Weston, J. Walt, Woods, J. S. Welch, Arthur Weld, Jno. M. Walsh, Raymond Whitaker, Karl Way, Chas. M. Walter, Chas. P. White, Harry Wilson, Fred B. Watson, Geo. Wharnock, Basil Wood, Lewis Wood, Jas. Winfield, Lawrence Wakefield, Jas. B. Willis, Whitling and Proce.

Young, Jas. Herbt, Yost, Jno. D. Yount.

## REGISTERED MATTER.

Clara Paul, Mrs. J. W. Early, Dorothy Dane, Walter N. Lawrence, Sparks Berry, Franklin Whitman, Ernest Feanor, Harry S. Sheldon, Jas. C. Sidney, McCarthy, F. A. Demarest, Ralph Bell, Frank Rowan.

## DATES AHEAD.

Received too late for classification.

ATWELL, GRACE (A. C. Dornier Co. Inc., mgrs.): KUTZOW, Pa., 10. Reading 11.

BELE OF JAPAN (Wm. Wamsher, mgr.): AL-

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Blanc, Neb., 7, Hemingford S, Bridgeport 9, Sidney 10, Kimball 11.

BREIGAR PRINCE (W. C. Downs, mgr.): Denton, Tex., 10, Sherman 11, Greenville 13, Paris 14, Coatesville 15, Atlanta 10, Marshall 11, Shreveport 12, 18, Monroe 19.

COMMONWEALTH CONCERT CO.: Towanda, Pa., 7.

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CONNERS and EDWARDS STOCK: Stapleton, 1, indefinite.

CRESSENT STOCK: Connersville, Ind., 6-11.

DALTON, ROBERT (John W. Rankin, mgr.): Shawnee, Okla., 7, McAlester S, Vinita 10, Tulsa 11, Pawnee 13, Perry 14, Eld 15, Blackwell 16, Winfield, Kan., 17, Wichita 18.

FAUST (Trumbull and Govey, mgrs.): Waterbury, N. Y., 7, S. Palaski 9, Oswego 11.

FRANKLEY STOCK (T. Daniel Frankley, mgr.): Winthrop, Minn., Nov. 29— indefinite.

GIRL OF THE EAGLE RANCH (Kelly and Brennan, mgrs.): Chapin, Ill., 11, Meredosia 13, Virginia 14, Roodhouse 15, Girard 17, Chatterville 18.

GRAHAM, FERDINAND, STOCK: Martinsburg, W. Va., 6-11, Winchester, Va., 13-18.

HARBOUR COMEDY (Chas. E. Harris, mgr.): Alton, Ill., 6-8, Duquoin 9-11, Cairo 12-17.

HIMMELIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Lorain, O., 6-11, Sandusky 13-24.

HIMMELIN'S YANKEE DOODLE STOCK (Geo. V. Halliday, mgr.): Superior, Wis., 6-8, Duluth, Minn., 9-19, Superior, Wis., 11, 12, Duluth, Minn., 13-15.

HORTIZ JOE (C. C. Knapp, mgr.): Beaver Falls, Pa., 16, McKeesport 17, 18.

LENA RIVERS (Western): Thos. H. Sowell, mgr.: Emmetsburg 12, 13, Estherville 14, Spencer 16, Sanborn 17, Sheldon 18.

LIV AND THE PRINCE (Frank Holland, mgr.): Dunville, Ont., 7, Caledonia S, Paris 9, Welland 10, Niagara Falls, N. Y., 11.

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PICKETS, FOUR (Willie Pickett, mgr.): Sanford, N. C., 13-15, Fayetteville 16-18.

RHYMA RIVAL CIRCUS: Birmingham, Ala., 6-11, Chattanooga, Tenn., 13-18.

ROBINSON STOCK: Springfield, O., Nov. 22— indefinite.

ST. ELMO (Vaughan Glass, mgr.): New York City 13-18.

SHEA, THOMAS E. (A. H. Wood, mgr.): Alton, Pa., 18.

UNCLE ZEKKE (Clarence Crawford, mgr.): Paris, Tenn., 12, Clarksville 14.

WHITE SNAW (John F. Sullivan, mgr.): Coatesville, Pa., 7, York S, Harrisburg 9, Altoona 10, Johnstown 11, Blairsville 13, Scottsdale 14, Greensburg 15, Tarentum 17, Beaver Falls 18.

WICHITA STOCK (Loris Dean, mgr.): Wichita, Kan., Nov. 30— indefinite.

WINTERGREEN FARM (Bruce Chesterman, mgr.): Kennelsburg, Ind., 7, Fowler S, Attica 9, Williamsport 10, Peru 11, Wabash 13, S. Manchester 14.



## SAN FRANCISCO.

Victor Moore Made a Favorable Impression—  
The Coliseum Destroyed by Fire.

Victor Moore finished his engagement in the talk of New York at the Van Ness Nov. 25, and the impression that he made was very favorable. On 29 at this theatre George M. Cohan and his royal family with a great number of others opened in The Yankee Prince to a very large house. The play was much enjoyed and a tremendous business is expected during the entire engagement.

The Alcazar produced The Warrens of Virginia 22, and found favor. The audience almost rose in their seats in response to the great emotional feature of the play. The production was excellent in every respect. The cast is as follows: General Warren, Howard Hickman; Ruth Warren, his wife, Adele Belgrade; Agatha, Evelyn Vaughn; Arthur, William Garwood; Bob, Jessie Mendelson; Betty, Bessie Harricane; Molly, Hattie, Mrs. Warren's sister; Grace Travers; General Griffin, Will R. Walling; General Harding, Charles Trowbridge; General Carr, John Graham; Lieut. Ned Burton, John Ince; Blake, U. S. secret service; S. L. Herndon, Corporal de Peyster; Walter the auctioneer, Charles Dow Clark; Bill Belasco, Zack Higgins; Charles Dow Clark; Bill Peary, Herbert Farejohn; Tom Dabner, George Baldwin; Sapho, Christie MacLean; Orderly, Isaac Dillion; Courier, Robert Yochim. The next play to be seen at this house is A Message from Mars.

The Valencia finished Mr. Hopkinson 27. The play was very much enjoyed although the business was not encouraging. Charles Cherry in The Bachelor opened 28.

The Princess is doing excellently with Kolb and Dill. In which Mr. Hogenheimer, Maud Berri still being in great favor. No expense or pains have been spared in making the production elaborate and successful. The cast is as follows: Mr. Hogenheimer, O. William Kolb; Baron Carl Heinrich Bismarck, from Bismarck; Max M. Dill; Guy Hogenheimer's son, Percy V. Brunson; Lord Tyrone, Sidney de Grey; Seidon Wright, Charles Swickard; Ned Brandon, Carlton Chase; Mrs. Hogenheimer, Laura Oakley; Flora Fair, Maude Lillian Berri; Amy Leach, Olga Stech; Lady Mildred Van, daughter of Lord Tyrone, Ora Harris, with a very large and well trained chorus.

The Garrick ended The Soul Kiss 27, business not having been so good on account of stormy weather. On 28 Wright Lorimer opened in The Shepherd King and a great number of invitations to visit the theatre on the first and second nights have been sent out to prominent San Franciscans.

Dr. Willner had a very successful song recital at the Novelty 24, and the house was full of people versed in the technicalities of classical music.

The Man from Home has been secured by the students of the Stanford University and it will be given an early production, which will be the first presentation on the Pacific Coast.

The Board of Supervisors have taken final action on a bill to regulate performances. A part of the law makes it unlawful for any person or corporation to hold, conduct, or carry on, or to cause or to permit to be held, conducted or carried on, any theatrical performance, exhibitions or any entertainments of any sort which is offensive to decency or is adapted to excite vicious or lewd thoughts or acts, or which is lewd or obscene or indecent or vulgar or which is of an obscene, indecent or immoral nature or so suggestive as to be offensive to the moral sense.

The Coliseum (facing Golden Gate Park), where The Passion Play was produced, had to be ground 20, at 2 a. m. it may be rebuilt.

A. T. BARNETT.

## CINCINNATI.

Madame Nazimova in The Passion Flower—  
The Week's Bills.

CINCINNATI, Dec. 6.—The largest advance sale of the season awaits Madame Nazimova, who comes to the Lyric to-night in her new play, The Passion Flower. Brandon Tynan, the author, plays the opposite role, and a strong supporting company adds to the interpretation of the play. Jeff De Angela in The Beauty Spot held over for an extra performance at this house last night.

From Ben-Hur to The Girl from Rector's is a long step for the patrons of the Lyric, but it was taken successfully, a large audience being present to-night for the comedy's first performance. In the large company are Elita Proctor Orie, Gertrude Millington and Nella Webb. The Foreigner Stock company revives Damon and Pythias this week, and a rousing welcome is given at each performance to Ida Adair and Walter Gilbert, who make their first appearance this season with the company. The Sacred Knife is used as a curtain raiser. David Harum next week.

Hanson's Superba is paying its annual visit to the Walnut, where it draws the usual large patronage.

Work on the new theatre on Vine Street is so near completion that the opening has been announced for Dec. 20. It is to be called the Sullivan-Consolidate circuit, and is to be called the Bell.

Mrs. George F. Fish, of the Olympic, suffered the loss of a bag containing about \$4,000 in money and jewels while on her way to the theatre Tuesday evening. There is no clue as to the whereabouts of the missing valuables up to the present time.

Recent bills of the German Stock company have been College Crumpton and Der Stahstremper.

On Trial for His Life is a story of the army which Al. H. Woods is presenting at Henck's this week.

Camille is revived by the Holden Stock company at the Lyceum. The house seems to have regained much of its former popularity.

H. A. SUTTON.

## SPRINGFIELD, MASS.

The Circus Man Had Successful Engagement  
Here—The Gibson Girls at the Gilmors.

The Circus Man closed his successful three-days' engagement at the Court Square 27. Reimoe's Yiddish players who are making bi-monthly visits in Springfield came again. 1. Mme. Schumann Heink pleased a large audience with her song recital 2. Coming are The Servant in the House 3-4. Miss Molly May 8-9. Lolie Fuller 10. Yiddish Players 15. Polly of the Circus 16-18. Rousa's Band 20.

The Gilmors had The Gibson Girls, burlesquers, 29-1, and The Girl from U. S. A., a melodrama with specialties 2-4. EDWIN DWIGHT.

## SPOKANE.

Ezra Kendall Delighted Large Audiences—Bills  
Clifford Booked Himself for His Own House.

Ezra Kendall and co., including Robert V. Ferguson, Lottie Alter, Julia Stewart, Frank Lyons, Emily Wakeman, John Garrick and Quennie Phillips played to four large and delighted audiences at the Auditorium in The Vinegar Buyer, Nov. 25-27. The scenic equipment failed to arrive on time the first night and stock scenery was used, but the people came to Kendall and not one left the house until the close of the last act. Max Figman in Mary Jane's Pa. 28-30. Fritz Kreisler 6. The Alaskan 10-11. The Third Degree 12-14. The Traveling Salesman 17-18. William H. Crane 17-18. Max Figman 23-25. George M. Cohan, in The Yankee Prince 26-28. The Soul Kiss 29-31.

Billy R. Clifford and Marguerite DeVon had the chief roles in A Girl At the Helm at the Spokane, which played to big business the week of 21. Hilda Mason also made many friends, and the chorus was in excellent voice. Honey-moon Trail week of 28.

Spokane Lodge No. 228, R. P. O. E., will have its sixteenth memorial services in the Auditorium the afternoon of Dec. 5, when T. D. Beckwith, State railway commissioner of Washington, will deliver the chief address. The music will be by the Auditorium orchestra, directed by M. Bachman, and the Elks' quartette, quintet and sextet, composed of C. Eaton, W. Clark, J. Hill and G. W. M. Chant. H. W. Newton and W. D. Gilson. The officers of the lodge are: Exalted Ruler, Alex. M. Hogg; Esteemed Leading Knight, J. J. White; Esteemed Loyal Knight, Ben H. Rice; Esteemed Lecturer, D. S. Cowgill; Chancellor, J. H. Travers.

Billy R. Clifford announces he has booked himself in his house, The Clifford, at Urbana, O., his birthplace, and where he started his career as bellboy, earning \$2 a week. During his career he has never played his home town, but this season, after he returns from the Pacific Coast he will play Urbana. His engagement in Urbana will be peculiar in the fact that he will play in his own theatre, book himself, and as he is half owner in the attraction, he will pay himself for playing in his own theatre.

William Horton of Boston, a musician of exceptional ability, and graduate of the New England Conservatory of Music at Boston, has come to Spokane to pass the Winter as guest of Mr. and Mrs. John B. McCoy.

The New Schubert Theatre Co. has awarded contracts for its \$200,000 theatre and hotel structure to be erected in Spokane. E. W. Houghton of Seattle, who prepared the plans, will have supervision. The house is to be ready February 1.

Robert S. Phillips, formerly dramatic editor of The Spokane Chronicle, has been chosen manager of the Washington State College Glee Club at Pullman for the coming year, and will arrange for a tour of the Coast d'Alene country.

Spokane Symphony orchestra gave its first concert in the Spokane Theatre the afternoon of 28. Professor Karl Riedelsberger was director, the soloists being Hans Dreschel, cellist and Mrs. Arthur Brush. The Singing Society Harmonie attended in a body. The orchestra is composed of forty-five trained musicians.

L. Chapman has succeeded Messrs. Longmeyer and Triplett as lessee of the Wenatchee Theatre at Wenatchee, Wash. W. S. McCREA.

## BALTIMORE.

Miss Adams Returns—Numerous Musical At-  
tractions—Notes.

BALTIMORE, Dec. 6.—Anna Held in Miss Innocence is seen at Ford's, where she appeared to-night before a large audience. This visit is announced as her last appearance in Baltimore. Miss Held proved attractive at Ford's, and she was well supported by a large company, that included Charles A. Higelow, Lawrence D'Oraay, John Reinhard, William Powers, Peter Swift, Maurice and Alice Hegeman, Beatrice Gladstone, and Dudley Outman. The Love Cure will be heard next week, and in turn will be followed by Elsie Ferguson in Such a Little Queen.

Maude Adams is at the Academy in J. M. Barrie's comedy, What Every Woman Knows. Miss Adams has been truly welcomed and given a delightful performance. Her company, headed by Richard Bennett, is first-class. Joe Weber's travesty company in The Merry Widow and the Devil will follow, and Paid in Full will be seen the week of Dec. 20.

Low Dockstader's Minstrels, with Neil O'Brien and Al. Johnson, are at the Auditorium. William Faversham will follow in Herod and The World and His Wife.

The King of Bismarck is the title of the sensational melodrama at the Holiday Street. At the close of the week it will give place to Money and the Woman.

The company from the Metropolitan Opera House, of New York, will present Verdi's Otello at the Lyric to-morrow evening, with a cast including Czech Sienka, Scotti, Regis, Anselmo, Witherspoon, Reschigian, Begue, Albin and Wickham.

The Philadelphia Orchestra will give a second concert at the Lyric, Dec. 13, with Madame Carreno as the soloist.

Gertrude Farrar, Riccardo Martin and Scotti scored genuine triumphs in Tosca, which was sung at the Lyric Friday night. The audience was the largest of the season, and was limited only by the capacity of the spacious auditorium.

## COLUMBUS.

Good Business Recorded at All Houses—  
Keith's Has New Electric Sign.

Columbus theatres have averaged ten plays a week for nearly all of November and enter upon December with every house open full time and drawing good business. Keith's has the largest out Keith's will total the greatest number of patrons, and some especially fine bills have been seen there. Manager Prosser has just had erected upon the roof of the theatre, possibly the handsomest electric sign in Ohio. It is known in electrical parlance as a "weeping willow," and represents a sky rocket, first as it darts upward and then as it bursts, showering the vivid, blazing name of Keith with countless and varied-colored sparks.

Manager Howell has been offering some splendid attractions at the Colonial and, divided week of Nov. 29 with Arnold Daly in Know Thyself, and Dustin Farnum in Cameo Kirby. Mme. Nazimova in The Passion Flower scored a personal triumph 25-6 and drew excellently. The Colonial has the local Independent house, has presented some notable stars and announces more to follow.

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The Harrier 20. Mrs. Leslie Carter in Vasta Heme 30-1. Helen Ware in The Third Degree 2-4. The Commanding Officer 6-7. Blanche Walsh in The Test 8-9. Fannie Ward in Van Alton's Wife 10-11.

At the Gayety with its two attractions a week, bigger crowds than ever were in attendance. The Bowery Burlesquers and The Trocadero divided the week. Manager Wiswell is offering good entertainment and is certainly getting the money.

Wright Kramer, delivering the Burton Holmes Travelogues is having fine success at the Auditorium. The series of four cover a period of a month, and take place each Friday evening.

Manager Harper gave his patrons their share of the good things and presented a series of musical attractions at the High Street that are very high class. In Panama School Days were here the week of 21, and The Girl Question closed the week of 29 to the business. Harold Voshub in Wanted by the Police followed for three days commencing 2. The Classman is an underliner.

The Cincinnati Symphony Orchestra with Leopold Stokowski conducting at Memorial Hall 4. JOSEPH RUSSELL HAGUE.

## SAN ANTONIO.

Aphie James a Pleasing Partis—Good Work  
by the Trahern Stock Company.

At the Grand Opera House (Ridney H. Wells, Mgr.) Parsifal Nov. 21 played to fair business. Louis James in Henry the Eighth and Merchant of Venice 22-23 drew good gallery houses. Mr. James and co. played the Merchant of Venice for the first time, without scenery or dress rehearsal and old bill. James as Portia was well received. A Knight for a Day 24, was fairly good and drew good size houses. Charles B. Hanford in The American Lord drew two good houses. Thanksgiving matinee and night 25. The Jeffersons, Henrietta, canceled 27. Texas 28. Fritzel Scherke 29.

In The Prima Donna, Cohan and Harris in Minstrels 30-1. David Warfield in The Music Master 2-4. That and the Fiddle 5-6. Gingerbread man 7. Rose Stahl in the Chorus Lady 8. Great Divide 9.

At the Empire Opera House (M. E. Brady Mgr.), The Girl from Out Yonder as presented by the Al Trahern Stock Co. 21-27, was as good if not better in every character as when given by Adelaide Thurston. As Flotsam Miss Hall handled the difficult lines in a way that left nothing to be desired. Her songs were charmingly rendered, and she received many encores.

Each performance. Julien Barton made an excellent old sea-captain, his work being extra fine. Sam Morris as Joel was very earnest. De Forest F. Dawley as Edward Elmer showed strength and action. Bert McCann, Miss West and Miss Morrison ably assisted. Robert Barr and Jess Travers sang some pretty songs. The orchestra under leadership of Professor Leo O'Rork added much to the evenings entertainment 28-4. The Belle of Richmond.

Master Allan O'Rork the five months old son of Leo O'Rork, musical director has been serious 11.

Mr. and Mrs. Al Trahern have leased the R. F. Culbertson home on Avenue A and Mr. Trahern's father and mother will spend the Winter with them.

William Paul who closed with the Gentry Show last week has been engaged by Mr. Trahern as advertising agent. HADEN F. SMITH.

## NEWARK.

A Woman's Wav Pleased Full Houses—  
Kentucky Belles 'even at the Empire.

Grace George, who is a great favorite in Newark, presented the delightful comedy, A Woman's War, at the Newark Nov. 29-4. Notwithstanding the advanced prices, crowded houses prevailed. Miss George received many curtain calls. An excellent support, including C. Andrew Smith, Jack Standing, Frederick Esmont, Henry Miller Jr., Charles Stanley, Reginald Carrington, Elwood, Crowell, Gardner Burton, Carolyn Keaton, Ruth Benson, Elton Carrington, Jewel Power, Estelle Christie, The Old Homestead 6-11.

The Courier 999 showed the crowd that attended the Columbus 26-4. Frederick Clayton made a convincing hero. Ralph McDonald, as the villain who does the "dirty work" was sufficiently repulsive and received the honors due him. Grace Vinton, as Jennie Day, was exceptionally good. Captain Kelly's Zouaves gave a clever drill.

The Follies of the Moulin Rouge gave good performances at Waldman's Opera House 29-4. Howard and Emerson were in high favor and received most of the applause. Fred Irwin's Minstrel 5-11.

The Kentucky Belles a co. and cast out of the ordinary, rocked the Empire 29-5. Frank Graham has written a merry, melodious comedy, and has saved his way to a welcome back to the Empire. Gille Francis (Mrs. Graham) scored a pronounced hit. Miner's Americans 6-11.

The Knecht Quartette gave their second concert at Wallace Hall 2, to a large and appreciative audience.



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Alice Preston, assisted by Horace Britt and Mrs. Farrington Smith, will give a concert at Wallace Hall 12.

GEORGE S. APPELEGATE.

## DENVER.

## Eddie Foy Draw Full Houses—Sara Perry Pleased—Leonard Hollister at the Curtis.

Eddie Foy played to enormous business at the Auditorium Thanksgiving week. The Witching Hour Nov. 29-4. George Fawcette 5-11.

At the Broadway, Paid in Full was well presented. Sara Perry scored a hit. Trizie Frigman in The American Idea. The Top of the World 6-11.

Every theatre in town played to standing room at the matinee and night performances on Thanksgiving Day.

The Tabor offered Joe Morris 28-4. In Old Kentucky 5-11.

George Matison and Alta Phipps have been engaged to play leads with the Van Dyke co. at the Curtis. Leonard Hollister, a Denver boy, is meeting with great success in this co. The Punkin Husker is the current bill.

Mme. Sembrich will be heard at the Auditorium 7. She will be accompanied by Frances Rogers and Frank La Farge.

MARY ALKIRE BRILL.



## NEW PLAYS IN CHICAGO

These Are My People—The Air King—Premiere of The Fires of Fate—The Next of Kin—The Little Brother of the Rich—Colburn's Gossip.

(Special to The Mirror.)

Chicago, Dec. 6.—Theatrical Hammerstein has withdrawn from Chicago his splendid grand opera plans. His option on a site for the palace has lapsed into silence. The Metropolitan Opera Company, of New York, and its local co-operating organization of wealthy Chicagoans, will therefore be without competition. There is a vandyke joke going about that Mr. Hammerstein thought Philadelphia slow, because it took him four days to raise a million dollars there for grand opera. How slow must Chicago be, where it seems he could not raise any considerable sum in months.

After a few weeks in other cities Edward Milton Horne's play, "These Are My People," a sequel to his "The Squaw Man," was submitted here last week at the Studebaker, with H. B. Warner as the star, playing Little Hal of the Squaw Man grown to manhood. Press opinion was divided and ranged from enthusiastic praise to non-committal and adverse. The audience evidently was aroused by the second act and interested in many scenes of the other three acts. Curtains calls were numerous. An earnest search for what detained it on its way to the hearts of the people led to the discovery of a strong tincture of critical criticism, pessimism, a rather too liberal use of oaths, some familiar artificial Western cowboy comedy, long set speeches, which were rather splenetic, some jokes on Omnipotence and other similar references which seemed irreverent, and a number of "slams" at a "slam" at England and English society conditions, ridicule of the idea that marriages are made in heaven, thus abetting the alarming movement for wholesale divorce, a "slam" on the human race or the impotency of Christianity after 1900 years of it. Much of the play is big and interesting. There are some gripping situations. The discovery that grown-up Harold's English wife has the morphia habit, the bargaining for her between the young lord and Harold, her dreary invasion of the last act, and finally her suicide are depressing. The sequel story makes Harold chief of Indian police at a Western Indian agency. He is heir to an English title, but the Indian blood in him compels him to live in Western America. He is married, but estranged. He meets a pretty, educated Indian girl and they fall in love. He goes back to England for divorce and finds his wife eager to get free to marry the strippling lord. Harold, finding the young lord sincere and ignorant of the woman's drug habit, refuses to consent to a divorce unless she tell the young man the secret. A physician tells his lordship and the prospective match is broken. Harold and his wife return to the wild Western camp, where she kills herself.

Mr. Warner gave the grown-up Harold a prepossessing appearance and a dignified, cultivated manner. He played with strength and sincerity and gave his scenes with the Indian girl special tenderness. It was a skillful, definite creation, which seemed the most that could be made of a part which combined wild Indian blood with that of the British aristocracy. Eleanor Montell as the humble, sincere, faithful little Indian girl fulfilled his requirements beautifully. Her interpretation always had the illusion of reality. Edwin J. Elton made a strong character of the heavy, the Indian agent, and was convincing throughout. Howell Hansell gave an excellent performance of the minister. Harry Harwood furnished a good deal of comedy as McShay. His talent seemed to be wanting opportunity most of the time. Alice Crawford, who is a prepossessing, tall young woman, managed the difficult and unpopular part of Lady Edington most cleverly. Bennett Klineck did the young lord capably. The company as a whole was equal to the demands upon it. E. M. Kimball making a considerable achievement of the small part of the cattle boss, Frank Kingston doing the physician ably, and Mand Turner Gordon and Charles J. Bell furnishing plausible portrayals of Lord and Lady Stuckley. The play was richly staged. One of the fine Western pictures got special applause.

Three Weeks was apparently a financial success at the Globe last week. It was offered as the dramatization by Eleanor Lynn, author of the novel, but was told that the first and last acts were not taken from the book. As given, the play tries to offer an excuse for infidelity by making the queen's husband a brute and drunkard. It suffices for her royal highness, and so she forms her attachment for a French soldier. The love scene at the opening of the third act, with the two lovers embracing on a sofa, is rather alarming. After they rise the act goes better. Presently there is a touch of Camille yielding up Armand to his father. The play includes moonlight, moonshine, trashy sentiment, the false philosophy of paramours, and some of the wages of sin. Among those who participated were Jeanne Towler, who made a tall, arelle queen, acted a little like a Cleopatra, and were a peculiar light fitting skirt which had a clinging effect; Robert E. O'Connor, who played the lover fairly well; Frank Kirk as Grigory; Bryan Darley as Sir Charles, and Richard Mandell as the king.

Blanche King, whose engagement has been extended twice, will remain this week, at least, at the Garrick. The absence of chorus men is especially noted by the press representative. Blanche Bates in "The Fighting Hope" will follow Miss King and The Yankee Girl at the Garrick.

Edith Foy in Mr. Hamlet of Broadway is due soon at the Great Northern.

John Mason has received the most flattering praise from the critics since the opening of his engagement at the Great Northern in Augustus Thomas' "Whitney." The engagement has at least been an artistic success.

Royd Nolan, who was leading man at the People's at the opening of the season, has a stock company at Lafayette, Ind., which includes Edgar Murray, Ella Marshall, Frank Tobin, and other members of former Chicago stock companies.

The People's Theatre, which started as a stock theatre this season and then became a semi-vandyke theatre, now offers vandyke only. The last change was made this week. This leaves Chicago with only two stock companies, The College and the Kilmitt Players at the Academy.

The third week of Franz Lehár's charming opera at the Ziegfeld Theatre, The Mousetrap Fiddler, begins with a sale which indicates

that the piece is in for a run. The substantial merits of the book and music give great satisfaction, and the company is so clever and artistic that the production is remarkable. The Bush Temple Theatre remains closed. It was running as a vandyke theatre until about a week ago, when a controversy arose over bookings.

In a paragraph last week about Van Allen's Wife and the company which played it at the Illinois, with Fanny Ward as star, it was inadvertently mentioned that Romaine Colclander played the villain. This part was well played by H. Reeves-Smith. Exception has been taken, by one of the authors, to the statement that Miss Ward is preferred in comedy in Chicago. If the press view is popular opinion. Several dailies are mentioned to the contrary, including the "Record-Herald." A re-reading of the "Record-Herald" review reveals the following: "Miss Ward brought to the interpretation of Muriel an intensity that was febrile rather than affecting. She seemed to want emotional depth, and although she worked exceedingly hard it cannot be said that her method is real or poignant." The following from the "Evening Journal": "Miss Ward's best talent being for comedy, her acting in Van Allen's Wife is rather rampant and hollow."

The Marriage of William Ashe was handsomely produced at the College last week. It gave Marie Nelson, the leading woman, a chance to show a woman's quick changes of mood and she played them skillfully. Albert Morrison was good as Ashe. Willard Feiler, as Cliff, the newspaper man; Raymond Walburn, as Ed,

graceful and clever. She sings unusually well and gets many encores. Josephine Hall has an observable natural gift for comedy and she put life not only into what she has to do, but also into the production. Thomas Melghan is tolerably good as Bob Smiley. There are several handsome numbers and a few pleasing songs.

De Wolf Hopper continues a strong attraction at the Olympic. Harriet Hart's beauty, graceful dancing and ability to meet the dramatic requirements of her part are steadily increasing her popularity here. She has to respond to as many encores of her dancing as she is physically able to give. George Mack is another member of the company whom the audiences favor, and Joseph Santley and Berta Mills do the juveniles with unusual success. Miss Mills having a prepossessing appearance and excellent voice and Mr. Santley having the same advantages.

Charles Frohman, John D. Williams, of his staff, and William Gillette are in town for the premiere of the Conan Doyle play, The Fires of Fate, at the Illinois to-night. Mr. Frohman is quoted as saying that Chicago appeals to him as a producing centre because of the more national reach a play produced here has.

Tommy Smith, for sixteen years with the theatrical firm of Rowland and Clifford, died suddenly of pneumonia at Pueblo, Colo., Nov. 27. He was a member of the vandyke team of Smith, Evans and Williams at the time. Mr. Smith was young and successful. His death was a shock to many friends. Last season he played the comedy part in David Seymour's production of The Phantom Detective. His home was in Chicago.

Jimmy Lucas has returned to Chicago after resigning from The Girl Question Company. He will be on the vandyke stage again soon, opening at Memphis.

Seven Days will be at the Illinois after The Fires of Fate and Kitty Grey. A company for Chicago will be formed. It is announced. Donna Seymour, with Louise Hampton and Charlotte Bell, have gone to Denver to join the Curtiss Theatre stock company.

Jack Wyatt, formerly with David Higgins, has leased Hal Davis' successful sketch, The Unexpected, and has started on a vandyke tour.

The bill this week: Grand Opera House,

## TWO CHICAGO MANAGERS.



MILWARD ADAMS,  
Auditorium Theatre.

FRANK O. PEERS,  
Whitney Theatre.

die; Daniel Reed, as Greenville; Camille D'Aray, as Lady Grosvenor; and Blanche Crozier, as Blanche, made observable contributions to the good acting. The play seemed to please fairly well, although there was not as much applause as usual. This week Manager Marvin is giving a big production of Du Barry, with an increased company.

Pepito Arriola, the Spanish concert pianist, only fourteen years of age, will be one of the special attractions at the Rabinoff-Artwell concerts in the Auditorium Jan. 6.

John Maher, who was in The Earth at the Olympic, has temporarily succeeded Charles H. Hopper in They Loved a Lassie at the Whitney.

James J. Brady, who has been a fixture of the Ringling Circus press staff, has torn himself from the arena and joined H. C. Whitney's staff as his representative in Chicago.

Oliver Vail joined the company at the Cort last week, succeeding Blanche Morrison in The Kissing Girl.

David Higgins and his chef d'oeuvre, His Last Dollar, were admired by large audiences at the National last week.

The Thief is at the Auditorium instead of Little Nemo, whose engagement there has been postponed.

German players gave Schoenherr's Erde at Powers'. The acting was admirable, especially Berthold Schutte, as Grutz; Ludwig Kreis, as Hannes; Gertrude Richter, as Mena; and Hedwig Bertrich, as Irene.

Chicago's one melodrama theatre, the Bijou, under the management of William Roche, has been giving a good account of itself. It has ever since the season opened and Mr. Roche thinks there is room for one more, but only one. The Air King arrived at the Colonial last week, with John Slavin heading the company. Its reception was hardly enthusiastic by audiences or the press. The airship had featured, but the idea is not well worked out. Aeroplanes are seen flying at the close of the first act, another airship flies in the distance at the close of the second, and there is a stunt in imitation of riding in an airship. A wheelbarrow is used forward and a spinning wheel back of two chairs. The rest of the play is uneventful and the last act, in which Mr. Slavin carries a bathtub from one room to another, recalls a production he was in at the Chicago Opera House.

Mr. Slavin has a number of changes of character, but he draws each rather mildly, seeming to be at a loss for the need of cool lines and situations. Ann Tasker, the prima donna, is

A Little Brother of the Rich; Garrick, Blanche Ring; Olympic, De Wolf Hopper; Studebaker, These Are My People; Illinois, The Fires of Fate; Powers', Next of Kin; Chicago Opera House, Mine, X.; Cort, Kissing Girl; Whitney, They Loved a Lassie; Auditorium, The Thief; Globe, Sunny Side of Broadway; McVicker's, The Round-Up; La Salle, The Flirting Princess; Princess, Goddess of Liberty; College, Du Barry; National, Pierre of the Plains; Academy, Her Dark Marriage Men; Crown, Lena Rivers; Bijou, Convent's Sweetheart; Great Northern, The Witching Hour.

Charles Klein's new play, The Next of Kin, receives its first metropolitan production at Powers' to-night, and The Little Brother of the Rich begins at the Grand Opera House. The Round-Up opens at McVicker's.

Only A Shop Girl brought crowds to the Academy last week. They enjoyed it. The Kilmitt Players gave it a much better performance than it ever received before with John Lane Connor as Arthur Thornton, Anne Bronough as Eva and Thomas Swift and Isabel Randolph as two comedy youngsters, who caused much laughter. Mr. Swift and Miss Randolph introduced a pleasing musical sketch entitled The Girl in My Home Town by Mr. Swift and John Mulvihill.

OTIS COLBURN.

## CLEVELAND.

Work of Vaughan Glaser's Company Commended—Interesting Bills at All Houses.

Blanche Walsh in The Test was the attraction at the Euclid Avenue Opera House Nov. 29-4. Robert Hilliard in A Fool There Was 6-11.

Mrs. Nastoria in The Passion Flower at the Colonial Theatre 29-4 won much praise for her artistic work, and played to crowded houses. William Hodge in The Man from Home 6-11.

Vaughan Glaser and his excellent stock co. played When Knighthood Was in Flower at Keith's Prospect 29-4. For the final week of the engagement, Old Heidelberg will be the bill 6-11.

Graustark by a good co. was given at The Lyceum 29-4. Mrs. Wixes of the Cabbage Patch 6-11.

At the Cleveland The River Pirates held forth 29-4. Sawanee River 6-11.

John Philip Sousa gave two concerts at Keith's Hippodrome 5.

Keith's Prospect will have a new stock co. after Vaughan Glaser's engagement 11.

WILLIAM CRATON.

## PITTSBURGH.

The Man from Home's Huge Business—General Gossip.

PITTSBURGH, Dec. 6.—The Man from Home, it is averred, did the largest week's business of its career at the Alvin last week, the receipts being about \$15,000, and it was also the best business done at this house this season. To-night, James T. Powers and a large company began a week's engagement at this theatre in Havana before a large audience, and the advance sale of seats predicts good business. Underlined are David Belasco's new play The Lady, Hammerstein's Grand Opera company. The Rose of Algeria, George Arliss in Septimus and William Faversham in Herod.

The company which presented The Round-up at the Nixon last week was inferior to the one seen in this play here last season, when it did a large business for two consecutive weeks, but this past week it was lightly attended. Those formidable black-face comedians of "Georgia Minstrels" fame, McIntyre and Heath, are at this house in their latest piece, in Hagly, and will likely do a good business. Anna Held in Miss Innocence, J. K. Dodson in The House Next Door, Ben-Hur, Boston Grand Opera Company and Margaret Anglin in The Awakening of Helena Richie are the following announcements.

Those who visited the Lyceum during the past week, and there were a great many people who did so, seemed pleased with the entertainment offered them. A Stubbins Cinderella, which was presented by a large company, the can boast of having several very clever principals above the ordinary class often seen in this style of play, and there was a wealth of pretty costumes and scenery. Harry Stone showed that he is a sensible and capable comedian. Grace Edmund is pretty and gave evidence of possessing a fresh and strong singing voice. Francis Pierlot, Lester Crawford, Claire Noels, Lillian Goldsmith and Charles R. Haigh are all worthy of mention. In truth, this piece outshines many of its class which have been seen in this city as per capita. The Newswires and Their Baby are here this week.

Leah Kleinsch was well presented by the Harry Davis Stock company at the Duquesne, and Herchel Mayall as Paul Sylvain, Mark Kent as Basil Horton, Harmon McMeekin as Seanan, and William Kemble as Leah, all did admirably. Mrs. Temple's Telegram is offered this week, with Secret Service to follow.

The vivid and thrilling melodramas continue to be booked out at Halsey's Empire, and those who want to see such plays are advised to visit this house out in the East End, and there are many persons who frequent it. This week, Sal the Circus Girl, holds forth, with Vivian Prescott playing the title-role. Charlotte Temple for the coming week.

Robert Brown, Lena Rivers, The Man of the Hour, Mrs. Wixes of the Cabbage Patch, Checkers, and Graustark are underlined for the Lyceum.

Harry McRae Webster will be the new stage manager of the Harry Davis Stock company, beginning next week.

Hammerstein's invasion of Pittsburgh with his Grand Opera company during Christmas week has started a great deal of comment here, especially so on account of his sending a march on the Grand Opera company. The company, booked at the Nixon two weeks later, and judging from the subscription sale which opened to-day much interest is manifested. Seven different performances will be given when eight operas will be sung—a double bill on one occasion.

John B. Reynolds was in advance of Havana last week, and as this is his home city he naturally spent a pleasant visit with his family, and, too, among many of his friends and acquaintances. ALBERT S. L. HEWES.

## OMAHA.

The William Grew Stock Company Greeted by Old Friends—Burwood Chances Policy.

A Gentleman from Mississippi was the offering at the Boyd Nov. 23-25. James Lackaye as the Senator was excellent. The balance of the co. only fair. Business ditto. Chaucer O'Leary, always a favorite in Omaha, had a very successful engagement 26-27 in Ragged Robin. His beautiful voice has lost none of the charm and his supporting co. was adequate. The Girl from Rector opened a half week's engagement 28 to a large house. Opinions as to the play and the merits of the co. differ. Underlined: James K. Hackett 2-4. The Thief 5-8. Blanche Bates 9-11.

At the Burwood The William Grew Stock co. opened a week's engagement 28 and was well received. This co. was located here a year ago and as the old time favorites appeared on the stage, he or she, met with a hearty welcome. Facing the Music was the play, and the co. as a whole did well. The last half of the week the play will be The Man on the Box.

At the Krug The Time, the Place and the Girl met with a hearty welcome from fair sized audiences 25-27. Sal the Circus Girl opened a half week's engagement to the usual large day audience 28. Vivian Prescott in the title role was attractive. Underlined: Rose Melville 2-4. 50 Miles from Boston 5-8. Montana 9-11.

After Dec. 4 the Burwood will be rechristened The Garey and will become a part of the Columbia Amusement Circuit. The first attraction will be the Behman Show and the present arrangement contemplates each extravaganza to run from Sunday to Friday with the local management to fill in Saturday night with miscellaneous attractions. It is generally thought that this move will prove a good one for the house.

## BUFFALO.

The Travelling Salesman Did Big Business—Words of Praise for Joseph R. Garry.

The Travelling Salesman, featuring Frank J. McIntyre delivered the goods and made large sales at the Star Nov. 29-4. The comedy was greatly enjoyed by large audiences all week.

The National Opera co. in repertory, made an excellent impression at the Tech 29-4.

The Glassman, in this city for the first time, held the boards at the Lyric 29-4. Joseph R. Garry, as the ambitious Negro, easily carried off the honors, showing great talent, fine stage appearance and a thorough knowledge of a very difficult part. The play was well mounted and reflected great credit on Manager George H. Brennan.

On the Sawanee River was the attraction at the Academy 29-4.

Madame Teresa Carreno will give a recital 3. It has been announced.

Frank McIntyre was royally entertained by the Knights of Columbus, during his star here. P. T. O'CONNOR.



**WASHINGTON.**

ness. John L. Kearney and Anna Hoffman, Dorothy Maynard, Helene McIlwain, Arthur Kaplan, Frank Hattisay, Anne Brand, and Carrie Leonard were each worthy of mention. In Wyoming 284.

WASHINGTON, Dec. 6.—Before a representative first night audience, one that crowded the Belasco Theatre, David Belasco presented his new

The stock exchange and drew a good house.  
duced Old Heidelberg 29.4, and gave a capital  
performance. Pierre Laubi appearing as Carl  
Heinrich, and Jane De Volney as Kathie.  
Margaret Dills of The Return of Eve co. is an  
old favorite here, remembering for her capable  
work with the old Praetor Stock. Bert Doris,  
who was also a popular member of that co.  
is in town in advance of the Rose of Algeria.  
W. A. TREMAINE.

Excellent Work by the Salt Lakers—Flora Wilson's Concert a Success—Gossip.

The Colonial made merry for its patrons with The Old Quantico Centennial Song Book.

ly, all over the house, as coal oil lampman, afterwards gas man, still afterwards electric-light man, then assistant treasurer, and finally treasurer, is now full-fledged manager of the Shubert. A better man for the position would be difficult to find. — Professor John J. McClellan, organist of the Mormon Tabernacle, director of the orchestra of the same place, and, with Com Lyon, for many years employed at the Salt Lake Theatre, has the door. All of which makes it cheerful and homelike around the new theatre for old patrons.

C. E. JOHNSON

**Ralph Kellard and Wilson Reynolds Given an Ovation—German Stock Company.**

**Edward Hume and Carrie De Mar Draw Well—  
Edna May Spooner a Prime Favorite.**

Grove and Eleanor Wisdom rendered valuable support. The Gainesboro Robbery 5-11.  
J. M. QUINTERO.

**Attractive Bills at the Valentine—Henrietta  
Crosman's Efforts Appreciated.**

At the American the Payson Stock co. presented Sapho 28-8 in a creditable manner.

Roby's Knickerbockers was the bill at the American 28-4.



## IN PHILADELPHIA THEATRES

## Approaching Holidays Affect General Business Somewhat—The Old Town—The Love Cure Pleases—Wilson Melrose Joins Orpheum Players—Foyer Gossip.

PHILADELPHIA, Dec. 6.—The only new play which comes to the leading local theatres this week is Grace George in Thompson Buchanan's comedy, *A Woman's Way*, which opens to-night at the Broad for a week only, owing to the appearance of Miss George at the New Theatre, New York city, beginning Dec. 10. The "holders" are: Montgomery and Stone in *The Old Town*, at the Forrest; *The Thief* at the Garrick; *The Love Cure*, at the Chestnut Street Opera House; *Paid in Full*, at the Walnut; *Viola Allen* in *The White Sister*, at the Lyric; and *The Blue Mouse*, at the Adelphi. Next week there will be several changes in the offerings. Louis Mann, who was seen at the Chestnut Street Opera House a few weeks ago in *The Man Who Stood Still*, comes to the Broad for a week. Bright Eyes, the new musical comedy, which has not as yet appeared here, will be at the Chestnut Street Opera House. Jefferson in *Angels in the Flesh* is understood to be for the Lyric. Henrietta Crossman in *Sham* will be the offering at the Garrick. That about completes the list, as *Paid in Full* remains at the Walnut. *The Blue Mouse* at the Adelphi, and Montgomery and Stone at the Forrest.

Taking last week's attendance as a whole business was only fair. *The Old Town*, at the Forrest, filled the house nightly, as did *The Blue Mouse*, at the Adelphi. *Viola Allen* could not complain of the reception given to *The White Sister* at the Lyric, while large audiences were attracted to *The Love Cure* at the Chestnut Street Opera House. *Paid in Full*, at the Walnut, was liberally patronized, but this Skinner in *Your Humble Servant* did not do so well at the Broad, while the success of Herbert Keiley and Edie Shannon in *The Thief* from the best office point of view was not pronounced. Maybe the approach of the holidays, with its shopping tours, had something to do with the falling off in attendance, but, in addition, we had seven grand opera attractions during the week.

Sentiment among local reviews is that if *The Old Town* is not quite as good as *The Wizard of Oz* or *The Red Mill*, it is a vehicle that will nevertheless carry Montgomery and Stone through this season at least with substantial profits. It is a two-act musical comedy by George Ade and Gustav Kerner, and it is evident they wrote the play for two amusing comedians, as both are given unlimited latitude in their fun-making, of which they take full advantage, especially Stone, who is irresistible in his antics. Montgomery is also clever, but he has had part in the play, and his supporting company is an excellent one. Ethel Johnson as a Swedish slave sang and danced herself into immediate popularity, while the Hengler Sisters, as usual, scored in their dances, and they were equally successful in their speaking roles. *Viola Allen* in *The White Sister* was given a most admirable Diana Wynne Jones. Flora Hengler as Caroline Bristow, two wealthy American girls with whom Henry Clay Baxter (Stone) and Archibald Hawkins (Montgomery) are in love. It is their efforts to be with the girls and the equally strenuous efforts of their suit, a part of the play, which form the basis of such a plot as there is to *The Old Town*. Others in the cast who were successful and added not a little to the enjoyment of the play were Shirley Kellogg, Charles Cox, William Clifton, Lyndell, John Hendricks, and Harold Russell. The chorus, which was a large one, was about as attractive as we have had here this year. It was well drilled, handsomely costumed, and could sing and dance. The play was effectively staged.

*The Thief*, in which Herbert Keiley and Edie Shannon are appearing at the Garrick, is a new to Philadelphia theatregoers. It was here last season, with Kyrie Bellew in the part now taken by Mr. Keiley. Miss Shannon scores as the wife, Marie Louise, a part that can be very readily overdrawn. But no mistake is made by Marie Louise in her portrayal of the girl's wife, and her interpretation is as near perfect as it is possible to make it. Excellent support is given by Edward Mawson, as Raymond L'Angarde, the father; Eleanor Jennings, his wife; Leonard Lee, the young son, whose affection for Marie Louise prompts him to take upon himself her crimes and the consequence thereof. Arthur Lawrence makes a most acceptable detective.

*The Love Cure*, which was presented at the Chestnut Street Opera House for the first time in this city last Monday evening, must be added to one of the season's light musical successes. It is not only a new play, but it is better than most of the musical comedies which are crowding the stage to its utmost these days. The music is of that tuneful character which has so fascinated the public in recent Viennese productions. It is music of the highest class of light opera compositions, the waltz movement predominating, with here and there brilliant march movements and some fine concerted writing. It is delightful to hear and in most instances is delightfully sung. If the book were as good as the music not a single word of complaint could be said of *The Love Cure*; but it lacks in comedy, a fault that certainly could be readily overcome. The company is there for the work of rendition, but not for such revision as the play requires. Even in its present shape *The Love Cure* is a most enjoyable entertainment. Lina Aschbach, as the heroine of the story, is most successful, not only in the rendering of her numbers, but in which she has several exquisite ones, but is equally convincing in her dramatic part, sustaining the role of prima donna of the Novelty Theatre with excellent judgment and effect. Charles J. Ross, as the leading man at the Novelty, lacks vocal powers adequate to the difficulties of the music, but he offsets this in part at least by some high class comedy work. Craig Campbell as the hero has an attractive voice, but he uses it to advance Fred Frear, as the father, Thomas H. Walsh and Alice Hosmer, as the father and mother of the heiress, did some good comedy work, only there is not enough for them to do. Creditable work was also done by Eleanor Henry, as the heiress; Harry Hyde, as Clarence Chaucer; and Joseph Allen, as Major Vaughan. Florence Reid, as Mildred Stillman, the heiress, did not appear in the cast until late in the week, owing to illness. Her place was very acceptably taken by Miss Henry. The piece is beautifully staged, the chorus is large and gives effective service, and a number of pleasing novelties are introduced.

*The White Sister*, with a cast which included

Viola Allen, Minna Gale, James O'Neill, William Farnum, Fanny Addison Pitt, and Richie Ling, began a two weeks' engagement at the Lyric last Monday evening. It has not created a very favorable impression, largely because in the dramatization of this F. Marion Crawford novel, the book has been materially changed and in such a manner as is not pleasing to the audience, not only to those who had read the novel, but to the majority of the playgoers. *The White Sister* until they saw it presented at the Lyric. The disappointment comes principally from the ending of the play, which is the opposite from that in the novel, in which one is led to believe that the white sister and her lover will, through the aid of the church, be finally reunited. In the play the lover kills himself, and the white sister presumably goes to nurse the lepers of Hongkong. Another fault with the play is that there is entirely too much theological discussion during its progress. A good deal of it could be eliminated to advantage. Some of it, while not exactly in bad taste, is unnecessary. The cast as a whole is a very strong one, although William Farnum shows little force or adaptability in his work. Miss Allen, as the white sister, Sister Giovanna, is, of course, effective, but it is by no means equal to her best impersonations. Miss Gale gave an admirable portrayal of the Countess Charamount, as did Richie Ling in the part of Lieutenant Basil, a brother officer of Captain Severi (Mr. Farnum). The Monsignore Sacracinesca of James O'Neill was a most finished piece of acting, but unfortunately the part is overweighed with discussion of theological points and matters of ecclesiastical discipline. *The White Sister* remains at the Lyric this week.

*Paid in Full* is playing a return engagement at the Walnut and, judging from the attendance, has lost none of its powers to attract. The company is of superior merit, and includes Thomas Coffin Brooks, Edna Brothers, William S. Lyons, Frank C. Burton, Kate Fletcher, Hazel Chapple, and Jack Sheehan. The engagement runs for three weeks.

*Viola Allen* in which Lillian Russell starred, was given at the Grand Opera House last week, and played to a big business. Julia West, as the dashing widow Mrs. Barrington, impersonated the part cleverly, putting plenty of vim and ginger into the character. Will Archer, as the stable boy, brought out all the comedy there is to the part, and there is a lot of it. The other characters were well taken. This week, Fiske O'Hara in *The Wearing of the Green*.

*A Bachelor's Romance*, a play in which the late Sol Smith Russell was so successful, was presented in a most satisfactory manner by the Orpheum players at the Chestnut Street Theatre last week to audiences that fairly filled the theatre during the week. The production was every way successful, the arrangement of the cast being particularly effective. William Ingersoll gave an intelligent characterization of David Holmes (Russell's old part). Marlon Barney as Sylvia Morton, was also successful, and Helen Joimer, as his assistant, was a realistic maiden lady. Henry Edwards gave a splendid impersonation of Holmes's assistant. Leah Winslow was graceful and attractive as Helen Le Grand, while Peter Lang, Edwin Middleton, Sydney Mather, George Parker, and Edith Wallis were provided with congenial roles. This week, Zira, with Marlon Barney in the title role.

*Charlotte Temple* drew well at the National last week. The play was effectively produced and acted by a competent company. This week, Money and the Woman.

The Girard's offering last week was *The Workingman's Wife*, which has been here before this season. This week, *The House of a Thousand Candles*.

*The Cowboy and the Thief*, which is not new to Philadelphia, drew well at Hart's last week. The *Lost Trail* is the current week's offering.

The *Harvest Moon* comes to the Broad week beginning Jan. 3.

Eleanor Robson in *The Dawn of To-Morrow* is the offering for the Lyric for two weeks, beginning Dec. 2.

William Collier in *The Patriot* will follow Henrietta Crossman in *Sham* at the Garrick. His engagement begins Dec. 27.

The resignation of William Ingersoll as leading man of the Orpheum players last week was a complete surprise to the patrons of the Chestnut Street Theatre, where he has been such a great favorite. No explanation as to the cause of his action was given. His successor, it is announced, will be Wilson Melrose, former leading man of the Boston Theatre. Melrose is one of the best known of the younger generation of American actors. Mr. Ingersoll retires at the end of the present week, while Mr. Melrose will make his initial bow as a member of the Orpheum Players as Charles Surface in *The School for Scandal*, which will be produced next week.

Arrangements have been completed for the benefit which will be given to-morrow afternoon at the Chestnut Street Opera House for the sisters of the late Roland Reed. Many of the most prominent members of companies which are now here will contribute an act to the benefit. In addition, Hughes Dougherty is recovering from a serious operation upon his eyes, will give a monologue in "white face" while Ella Southwell, the accomplished daughter of Charles Southwell, manager of the Grand Opera House at Norristown, will sing two selections.

The Candy Shop will be a late January attraction at the Forrest. The cast contains all of the local favorites, including Mrs. Annie Yeaman, Rock and Fulton and Frank Labor. Lena Rivers and McPadden's Flats are early bookings at the National.

Such a Little Queen, headed by Elaine Ferguson, will not begin its engagement at the Broad until Jan. 17.

The play written by George D. Parker, but which is as yet unnamed, will be presented by the Orpheum players at the Chestnut Street Theatre during the week of Dec. 20.

The Theatrical Circuit Advertising Company has been incorporated at Trenton, N. J., by Thomas M. Love, S. F. Nixon and Arthur S. Arnold. Object, to conduct a general advertising business on theatrical circuits throughout the United States.

JAMES D. SLADE.

## INDIANAPOLIS.

Lucille Spinney and Almsworth Arnold Won Applause—Under Southern Skies.

Francis Wilson appeared for three performances at English's Nov. 24-25 in his own comedy farce, *The Bachelor's Baby*, and judging from the evident delight of his audiences and their reception of the star, his co. and play, Mr. Wilson can be doubly congratulated as an actor and playwright. Robert Edison in *The Outpost* and the Noble Steward 20-27 was the third and last attraction of Thanksgiving week. The Third Degree 20-1. German Theatre co. of Cincinnati in Minna Von Barnhelm 2. Mrs. Leslie Carter in Vesta Horse 3-4. Henry Woodruff in The Prince of Tonight 6-8. Mrs. Fiske in Salvation Nell 9-11.

In the Bishop's Carriage, produced by the Forough Stock co. at the Majestic two seasons ago, was again the popular offering of the same co. 20-4. George Arvine gave a mainly sincere portrayal of Latimer that was satisfying and pleasing. The part of Nance Wilson was well acted by Francis Kirke and created an end of amusement. The Wolf 6-11.

Under Southern Skies proved a popular Thanksgiving attraction at the Park 25-27 that was well patronized. Beverly of Grandstark with Justina Wayne, Lillian Allen, Beverly, Gertrude Fowler, Hazel Harcourt, Lawrence Evans, and others made a pleasing impression and were well received at the same house 20-1. The Girl Question 2-4. School Days 6-11.

Great interest centers in the engagement of Mrs. Fiske in Salvation Nell at English's Dec. 10 for four performances. This will be Mrs. Fiske's first appearance at English's for six years or more. The last time she appeared here was two years ago when she was seen in Rosmersholm at the Majestic, the home of the Forough Stock co.

According to the announcement from the Shubert office in New York, the Shubert theatre here, which is to be a Shubert house, will not be completed and opened before March 14. Instead of the first of January as originally intended. The first attraction according to present plans will be William Faversham either in Herod or a new play.

The opening concert of the Maennchen season was the presentation of *Paradise and the Peri* by Schumann, under the direction of Rudolf Heyne at the clubhouse 26. The Sassard Sisters, who have come to America for the season of 1909-10 at the Grand Opera 20 with *Sham*, *The Man of Destiny*. A large and brilliant audience enjoyed the work of Mrs. Lawrence B. Cummings as The Lady, Hewitt H. Howland as Napoleon, Hugh McElhenny as the Innkeeper and Gaylord H. Hawkins as the sentinel. The committee in charge of the season, composed of Mr. and Mrs. William L. Elder, Mrs. and Hugh McElhenny.

Hector Fuller, formerly dramatic editor of the "Indianapolis News," now special press representative for Mrs. Leslie Carter, was in town last week ahead of the *Wolf* and *Salvation Nell* 30.

PEARL KIRKWOOD.

## SEATTLE.

Fernanda Elison's Work Worthy of Mention—Storm Affected Attendance at All Houses.

At the Moore, *The Third Degree* Nov. 21-27 was presented in a realistic and artistic manner by an excellent co. before medium and large audiences, and the forceful hits evoked hearty applause. Fernanda Elison in the emotional role of Annie Jeffries invested the character with skill and finish. Paul Everett as Richard Brewster was convincing. *The Traveling Salesman* 28-4.

The offering at the Grand, was *The Honey-moon Trail* 21-27, which played to large and medium houses. In the cast were Maude Potter, Bert Baker, Carl George, Louis Kelso and other talent. *Forty-Five Minutes from Broadway* 28-1. In *Dreamland* 2-4.

Why He Divorced Her 21-27 at the Seattle was presented in a realistic manner by a capable co. before audiences, ranging from small to large, which showed their appreciation by liberal applause. Nance West as leading woman gave a faithful portrayal. Orval Hummel as leading man displayed his usual skill and ability. True Bandman and Claire Sinclair in the heavy roles were effective, and the other members of the cast rendered good support. Same co. in *At the Old Cross Roads* 28-4.

At the Loie the Del. S. Lawrence players gave a fine presentation of *When Knighthood was in Flower* 21-27, which drew audiences averaging good business. In the cast were Jane William Kelton as Mary Tudor, Mr. Lawrence as Charles Brandon, Carl Stockdale as Francis D'Angelo, F. C. Huber as Thomas Woodrow, and others who showed their skill and cleverness to advantage in their respective roles. Same co. in *The Warrens of Virginia* 28-4.

The Alhambra was dark 21-27. The storm weather which prevailed during the greater part of the week 21-27 somewhat affected the attendance of the theatres. On Thanksgiving Day 25 the theatres, large and small, were well patronized. BENJAMIN F. MESSERVEY.

## DALLAS.

Fritz Schell More Than Pleased—Cohan and Harris Drew Large Houses.

A Knight for a Day with Carrie De Mar in the leading role was well received at the Opera House Nov. 22. The Jeffersons gave an excellent revival of *The Heart* Nov. 23, but in point of attendance their reception was not flattering. The average theatre goer is attracted to the new and frequently slight the older and better plays, no matter how well they are presented.

Cohan and Harris' *Minstrels* amused a large audience 24-25. George Evans greatly enjoyed Fritz Schell in the Prima Donna 25-29 drew 8, 000 houses at each performance. Her support was good and her voice and humor more than pleased. Several curtain calls and encores were responded to.

Robert Mantel 20-2 in *revelote*. Glas Netherole 3-4 in *The Writing On The Wall* and Sapho. David Warfield 6-10 in *The Music Master*. L. LEE LAUDRES.

## ST. LOUIS.

Lucille Spinney and Almsworth Arnold Won Applause—Under Southern Skies. Adèle Blood Scores in The College Widow—News of the Theatres.

St. Louis, Dec. 6.—Robert Edison came to the Century last week in a light farce, *The Noble Steward*, not to be taken seriously except as farce. The farce was preceded by *The Outpost*, a gruesome curtain-raiser. Mr. Edison cannot visualize a character of the spandrel type, he is too modern and American. Edison's virility has its lining in *The Outpost* and made heavily for realism in the bit. Gertrude Coghlan shared honors with Mr. Edison. Vernon Chagres as Justice Froudford, Ann Kerkock as Lucy, Cyril Chadwick as a Dunderbary fellow, and Maggie Holloway Fisher as a languishing old lady constituted an adequate support.

McIntyre and Heath returned to the Olympic in Hayti, a worthy successor of *The Ham Tree*. Lyrics, book and music are only fairly the fresh humor of the ancient team obliterates the monotonous similarity of in Hayti to *The Ham Tree*. Jane Burby as Ruth Ann Mordian was very capable.

The Garrick offered Mary Mantering in *A Man's World*, a new play by Ruth Crothers. It is an entertaining version of an old subject, the double standard of morals. The play deals with the efforts of Frank Ware, a woman writer, to gain justice for a "kiddle" left her by a dying girl. She finds that the boy's father is the man whom she loves and a great ending results. Miss Mantering displayed a fine reserve and sincerity of depiction in the leading role. Charles Riehm as Malcolm Gaskell was too rude and devoid of any finer feeling to be true. Mark Stoddard made a winning "kiddle".

The American held Ward and York in *The Promoters* and drew immense houses. Percy and Harold, the promoters, can obtain laughs as no stage tramps can do. Lucy Daly was a fashion plate of noise. Lew Kelly was a bright brained dope head. The music was new and tuneful. Mr. La Vine and Mr. Chapman scored in song numbers.

The German Stock company at the Odéon presented *Die Revolutionen* (The Wedding of the Revolution), an intense drama. Bertha Walden portrayed Alaine with sure understanding. Fritz Kischke as Marc Arnon, hero of the revolution, played well. Karl Kirschke impersonated Ernst de Trevelles faithfully. On Thursday, 2. Rumenthal's *Der Schwar der Treue* was presented. This charming comedy pleased the usual enthusiastic audience.

The Imperial Players at the Imperial put on *The College Widow*. The Widow was easily played by Adèle Blood, the graceful and winning leading woman. William Jossy, Mary Hill, George Drury Hart, and Wilbur Haby were well cast. Scenically the performance was excellent. Havlin's offering *The Girl and the Detective*, Charles E. Blaney's play, Robert Bennett played the Pinkerton. Robert Smiley portrayed the reporter who helps.

Bills this week: *Olympic*, *The Merry Widow*; *Century*, *Chaucer*; *Odéon* in *Hagged Robin*; *Garrick*, *Eleanor Robson* in *The Dawn of To-Morrow*; *American Theatre*, *Edith Wallis*; *German Stock* company in *Die Treue in's Freie*; *Imperial*, *Imperial Players* in *Sapho*; *Havlin's*, *Monte Cristo*.

William Jossy, leading man of the Imperial Players and one time halfback for the Georgia State University for the benefit of the Cherry mine sufferers.

FREDERICK L. DOYLE.

## MINNEAPOLIS.

A Little Brother of the Rich at the Lyric—Charles Lindholm's New Sketch.

William H. Crane made a welcome reappearance at the Metropolitan week 28. In *Father and the Boys*, the cast included Margaret Dale, who is still playing *Bessie*, and Vivian Martin, well remembered here for her charming portrayal of the title role in *Peter Pan*. The Barriar with Theodore Roberts will follow.

An interesting and unconventional play is *A Little Brother of the Rich*, which was seen at the Lyric. As a satire on social conditions it resembles the brilliant New York idea, although it is not a pleasant play. Hilda Spang, Ida Compost and Vincent Serrano play the three leading roles superbly, and excellent support is given by Richard Sterling, Henry C. Mortimer and John Flood. The play was beautifully mounted. Louise Gunning in *Marcelle* follows.

The best attraction in seasons at the Bijou was *The Great Divide*, which was interpreted by an adequate co. headed by Edith Mordian and Mabel Brownell. Among the members was W. J. Butler, who was seen here in the same role, that of Doctor Newberry, with Henry Miller.

Under Two Flags was given a satisfactory production at the Princess by the Neill Stock co. Myrtle Chapman was *Clarette*. James Neill played Bertie and the other roles were capably interpreted. Carmen will follow.

Charles Lindholm of the Neill force has written and produced a sketch tentatively entitled *Where Ignorance Riches*. It has moved a clever laugh producer. It was given a tryout on Thanksgiving with a cast that included Mr. Lindholm, Louis La Valle, Joseph Creagh, Edith Luckett and Mrs. M. J. Kelly.

CARLTON W. MILLER.

## ST. PAUL.

Blanche Bates Given a Cordial Reception—Adda Gleason and Ouida Bergere Phased.

William H. Crane and his capable co. opened a week's engagement at the Metropolitan Nov. 21. While this was the second engagement here, nevertheless he was greeted with excellent houses because he is a great favorite with St. Paul theatre goers. His success was easily the equal of his former cast and the production as satisfactory. Blanche Bates and co. followed week of 28 in *The Fighting House*. This is the first of the Belasco productions seen here for several years and Miss Bates' first appearance here as a star, and she was very cordially received and her support was more than average. Coming week of 5. *Little Nemo*.

The Grand offered week of 21 a very popular bill in *The Great Divide*, but the cast was never seen. Mr. Miller, however. For the week of 28, the offering was *Via Wireless*, and proved one of the strongest presented by this theatre this season. The attendance has been very satisfactory. Adda Gleason assumed a very important character and her work was worthy of special mention, as well as that of Ouida Bergere. The settings were especially attractive. As a whole it is very interesting. Beverly 5-11. HARRY O. WILLIAMS.



## AROUND VARIOUS CIRCUITS

### New Houses Being Built—Important Productions Booked—Others Closing—Thanksgiving Business Big.

Business showed an improvement Thanksgiving week, most of the larger cities showing splendid receipts for the holiday date. New theatres are in course of erection in many one-night stand towns, and new productions are being routed notwithstanding the already over-supply.

#### Aaron's Associated Theatres.

George Chellis has leased the Malta Theatre, at Alpena, Mich., and has the leases of several other houses in view.

E. D. Mair has leased the Opera House at Bellefonte, Pa., formerly run by E. F. Garman, and will book through this office. Frank Kintling, manager of the Robinson Opera company, reports splendid business in Nova Scotia.

F. K. Morley, manager of the Opera House at Barnstable, Pa., is now booking attractions through this office. Harry Scott, owing to trouble in his cast, has closed his Eastern company of Ma's New Husband, but will reopen Christmas at Fairmont, W. Va.

#### American Theatrical Exchange.

This office will handle the future bookings for Coffeyville, Joplin, and Sedalia.

The Thanksgiving business throughout the circuit was extraordinarily large and one of the greatest in the history of the circuit.

Paid in Full is en route South and West, and song is en route to Los Angeles, where it opens Feb. 27. This is the first Southern trip taken by this latter company.

Mabel Tallafiero in Springtime will play Memphis, Tenn., March 7, 8 and 9, and will complete a short Southern tour of the larger cities. Kyrle Bellows will be the Christmas attraction at Savannah, Ga.

The Cohan and Harris Minstrels will play Charleston, S. C., on Christmas Day.

A. J. Spencer is booking Elliott Dexter in The Prince Chap over this circuit, to open New Year's Day at Savannah, Ga.

Mantell, the first Shakespearean star in Texas this season, has been doing a splendid business. Amarilla, Tex., with a population of but 8,000, guaranteed Polly of the Circus \$1,000, matinee and night, for Feb. 12. This shows the amount a good attraction will draw in this small Texas town.

The new theatre at Little Rock, Ark., will be completed in time to open next season. The house is being erected by Mr. Wells and Hertz and Talbot, of New York, are the architects and designers.

The new theatre to be erected at Hope, Ark., and the new house at San Angelo, Tex., will be booked by this office next season.

#### C. A. Burt's Southern Circuit, Inc.

Charles Gramlich, manager of The Bilkens Girls, has arranged time over this circuit.

#### DETROIT.

### For Better, For Worse Seen to Advantage—Anthony Andre Will Appear in Ben Hur.

At the Garrick 29-4 Cleveland Moffett's newest effort, For Better, for Worse, was made known. It is built around the question of divorce, and needless to say the author holds some deep, as well as whimsical views on the subject. The arguments put forth are both clever and ingenious. Carlotta Nilsson was seen to advantage as the distressed wife; Conway Searles as Number One and Arthur Byron as Number Two. The rest of the well balanced cast is an example of the keen foresight of George C. Tyler. It might be added that most of the comedy is contained in the lines spoken by Wilbur Lee. The whole production was lavishly staged. Next week The Beauty Spot.

Grace Van Rindford in the DeKoven-Smith opera The Golden Butters, divided the week at the Opera House 29-4, with Marie Cahill in The Boys and Betty.

Charles Klein's stirring example of high finance, The Lion and the Mouse drew fair houses to the Lyceum 29-4. Oliver Doud Byron's long experience served him well in the role of the older brother. Next week Graustark.

Al Reeves' Beauty Show at the Gayety 28-4 boasts one of the most "gingery" choruses of the season and an unusually clever olio. Next week Knickerbocker Burlesques.

At the Avenue 29-4 the Fox Foster co. offered a good bill featuring Sam J. Adams. A good specialty act was offered by Billy Chase, and his Jim Jeffries song won the house. Next week Wine, Woman and Song.

At the Whitner 29-4 The Candy Kid, otherwise Eddy Edson, held the stage. Next The River Pirates.

Anthony Andre, of the Detroit actor contingent, who has long since won his spurs, will appear at the Opera House next week as Old Simoes in Ben Hur. His impersonation of the role is said to be both original and scholarly. ELYD A. MARGNI.

#### JERSEY CITY.

### The Sporting Deacon Proved a Winner at the Majestic—The Coming Attractions.

William H. Turner and co., in The Sporting Deacon came to the Majestic Nov. 29-4 to very good business and gave satisfaction. Mr. Turner in a role similar to that of David Harum and Harry Fisher as the Mick, were good. The great horse race scene got eight encores. There were also singing specialties by Edith Yeager, Seal Barrett and Beth Kaufman. John and Emma Ray, in King Casey 6-11. Flake O'Hara 13-18.

The Elks have arranged for their annual memorial service to be held at Keith and Proctor's Theatre 5.

A theatre party was given by the Elks at the Majestic 2, as a compliment to Brother "Bill" Turner, and a reception followed at the club room.

Nell Burgess was a visitor at the Majestic 29. His "Old Molasses" is one of the racing horses used in the play. WILLIAM C. SMITH.

Frederick N. Brush has decided to book his production of Out in Idaho through Southern territories.

The novelty production of The Indoor Circus will in all probability play this circuit.

The Road Up the Mountains, featuring John Lawrence, is to be routed through the towns of this circuit.

F. C. Schmeis, the manager for the Mandy Green company, is arranging time. He is reported as carrying a band and twenty people.

Manager Frank W. Richardson will open his production of What Women Will Do on this circuit shortly.

Sam Deane is arranging time for Patsy in Politics, Billy Van's successful play.

#### J. J. Coleman's Circuit.

David Warfield played to an aggregate of \$7,344.75 in Jackson, Shreveport, Natchez, and Baton Rouge, an average of over \$1,836 a performance. At Shreveport alone the business on Nov. 22 came to \$3,106.50.

Bonita in Wine, Woman and Song will open a Southern tour beginning Dec. 11, carrying forty people and a 60-ft. car of scenery and properties. Henry F. Greene will be acting manager.

Kentucky should be good theatrical territory. The crops there are so abundant and there is no question as to its being good if given the right kind of attractions. According to reports from Washington, D. C., Kentucky raised in 1908 50,000,000 pounds of clear tobacco, 200,000,000 pounds of other kinds of tobacco, about one-third of the tobacco crop of the United States.

John Nolan, manager of Temple Theatre, Wilburton, Okla., has placed the bookings of his house with this office. The town is 71 miles west of Ft. Smith and has a population close to four thousand. A good theatre, a large and well equipped stage and a seating capacity of six hundred should interest managers.

F. C. Cooper, manager of the Beggar Prince Opera company, will shift his route to play Mississippi, Tennessee and Kentucky. This will cause him to cancel some of his Louisiana and Texas time in order to accept some excellent time offered in the larger towns in the above States.

Out in Idaho, under management Frederick N. Brush, has canceled all Kentucky time. Finding business so bad through Indiana and Arkansas, he shifted his route and he promises to play Kentucky later, on his return from the Western trip.

William T. Gaskell has canceled his time for The House of a Thousand Candles in Missouri, Arkansas and Louisiana, and will play Stair and Haylin time in week stands.

Phil Lewis has booked a route through Arkansas for Cross and O'Brien in a musical comedy. Poker players look out when in Arkansas. Four members of the Brewster's Millions company were caught when in the midst of a "jack pot" last Sunday in their hotel, and justice was appeased only by the payment of a fine.

#### PORTLAND, ORE.

### The Shepherd King Well Received—Charles Cherry as the Bachelor.

The Traveling Salesman, a comedy drama by James Forbes, opened at the Bungalow Nov. 21 and played to good business for five performances. The play in addition to possessing a great deal of merit was produced by a co. of capable people. Mark Smith, son of the veteran actor of that name, was a delightful traveling salesman and as Bob Blake succeeded in winning his audiences immediately. James O'Neill Jr., son of the late James O'Neill of Monte Cristo fame, capably portrayed Ted Watts, another traveling salesman, friend to Blake. As Beth Elliott, the station agent, Miriam Nesbitt was a delightful and lovable heroine. Diana Hunker, cast as Mrs. Babbitt, keeper of the village lodging house, furnished a goodly portion of the comedy. The balance of the cast was good.

Wright Lorimer's The Shepherd King in which the dramatic actor appeared as the star, opened at the Bungalow matinee 25 and played to good business for four performances. It was a magnificent picture and impressive production. Mr. Lorimer is an accomplished and scholarly actor, with a splendid presence and an unusual voice that lends great effectiveness to the intelligent reading of his lines. Mr. Lorimer was supported by an excellent cast, the work of Brigham Boyce, as the tempestuous Saul being especially worthy of mention. King Dodo 28.

Lena Rivers was the attraction at Baker Theatre week of 21. Business was extremely good. The dramatized form of Lena has retained all of the spirit and sentiment of the book and is entertaining. The atmosphere of the story was redolent of the Southlands, and the comedy element was close to the pathos. Emma Bunting in the title role of Lena gave a faithful interpretation of the simple and sweet little country maiden. Miss Bunting's voice was particularly pleasing and she had an appealing manner that readily made her a favorite. Cora Wells did good character work as Grand Nicols. The rest of the cast was satisfactory. Johnson-Ketchel fight pictures 28.

A Clyde Fitch comedy, The Bachelor, with Charles Cherry, a delightful comedian in the title role, opened at the Portland 21 for a week's engagement. The plot of the play was not of great depth, but in the most part a humorous recording of the ways and incidental wherefores of a big fine chap who is opposed to marriage on general principles. It is a genuine comedy with some sincere lines. Charles Cherry is at all times a sincere actor and the role of the bachelor fits him perfectly. Ruth Maycliff as Jenny, the stenographer, pleased. The supporting co. is evenly balanced and play remarkably well. Mr. Honkinson 29. The Strange Adventure of the Big Brown was the offering by the Athon Stock co. at the Lyric week 21. The situations in this farce-comedy were extremely intricate and the mirth is widely distributed. The co. was well received and many musical numbers were interpolated, an innovation that has been introduced with much success by Manager Athon. The Sign of the Four 28. JOHN F. LAGAN.

#### KANSAS CITY.

### Osborne Searle Shared Honors with James Lackaye—Chauncey Olcott's Annual Visit.

Eddie Foy, in Mr. Hamlet of Broadway, was the Shubert attraction Nov. 23-4, playing to a big week's business. Foy was perhaps even funnier than ever before. Noticeable features were an extravagantly costumed chorus which sang and danced exceptionally well, and several unusually catchy musical numbers. Of the principals, Belle Gold, Laura Jaffray, Josie Intropoli, Ethel Intropoli, Jane Langdon, Charles Halton and Ralph Strong were all excellent in their respective parts. Mary Manning in A Man's World 5-11.

The Willis Wood had A Gentleman from Mississippi 28-4, opening to big business which promises to continue throughout the week. James Lackaye headed the presenting co. and his portrayal of the honest, but rugged and unsophisticated, Senator from Mississippi was delightful in itself. Osborne Searle, as Bud Holmes, the newspaper man, shared honors with Mr. Lackaye, handling his part excellently. Others who deserve mention for well played parts include Edwin A. Sparks, Fred J. Adams, Olive Harper, Beverly West, Virginia Pearson, Fletcher Harvey and Hal De Forest, while the several smaller roles were given with equal effectiveness. James K. Hackett 5-11.

Chauncey Olcott made his annual visit to the Grand 28-4, playing to a big week of well pleased audiences. Ragged Robin, his vehicle of last season, is still retained, but this seemed to make little difference with his many admirers here, his songs at least winning the customary attention. A supporting co. of merit surrounds the popular comedian, Rose Curry, in the part of Margaret Grattan, deserving special praise. The production was attractively staged and costumed. Rose Curry in the part of Hopkins 5-11.

The Woodward Stock put on The Prisoner of Zenda at the Auditorium 28-4, playing to a very satisfactory week's business. William Desmond scored a most emphatic success in the dual role of the King of Ruritania and Rudolph Rastad, the prince, playing the parts with much dash and spirit and winning repeated applause. Mary Hall, as the Princess, shared honors with Mr. Desmond, her characterization being of her usual high order. Of the support Frank Dennithorne as Hentau, and Clarence Oliver as Bertrand were especially good. The play was well staged and costumed. Rupert of Hentau 5-11.

Harvey Gilmore, in Dublin Dan, was the Gillias offering 28-4, pleasing the usual large audiences nightly. The star was very amusing in his several disguises and received much applause. Several entertaining specialties added much to the evening's enjoyment. The play was well staged. The Girl and the Detective 5-11.

The Sam Devere Show held the boards at the Century 28-4 and found ready favor with good sized audiences. Two enterprising burlesques and numerous specialties won enthusiastic applause. The Big Review 5-11.

The Gayety had the Behman Show 28-4, and the new house seems to be becoming more popular each week. Mollie Williams headed a co. of merit that included Victor Cassanova, William Kennedy, Joe Barton, Lon Hascall and William O'Day. The olio was also a pleasing feature.

The Majestic Theatre, closed recently by order of the city garden, will be reopened soon as a moving picture theatre. The theatre is the new lessee and he has agreed to make the necessary improvements required by the fire protection laws. The Pantages Co., the last lessees of the house have made no more as yet to secure another home. D. KEEDY CAMPBELL.

#### PROVIDENCE.

### Edith Tallafiero Captured Good Houses—Edward Farrell's Work Particularly Clever.

Low Dockstad and his troupe of minstrels amused good houses at the Opera House Nov. 29-1 with a rousing good minstrel show. Prominent in the cast were Nell O'Brien, Al. Johnson, George McKenna and Eddie Masler.

Although seen here a number of times before, Clyde Fitch's comedy Girls again proved very popular at The Opera House, where it closed the week 2-4. Bessie Toner, Dorothea Sadler, Caroline Locke, Margaret May, Frederick Sumner, Charles Brandt and John Marble still continue in their respective roles. Bert A. Williams in the role of Keal 11-1.

Polly of the Circus with Edith Tallafiero captured good houses at the Imperial during the week 29-4. Miss Tallafiero carried the leading role with much personal charm and was the bright feature of the performance. Of the supporting cast, including Francis McGinn and Mattie Ferguson were adequate. Louis Mann in The Man Who Stood Still 6-11.

Western and Military Life in abundance thrilled the patrons of the Empire with the performance of Arizona 29-4. Good houses prevailed, however, signs of signs of favor with their applause. On the whole the co. was capable, but Edward Farrell stood out prominently as Lieutenant Denton and did good consistent work. John Drury as Tony and Ray Jordan as Captain Huggeman were also convincing. The Prince Chap 6-11.

The Bents Stanley co. made their annual visit to the Westminster 29-4 with an attractive chorus and a good performance. Snits Moore carried the chief comedy role. The Serenaders 6-11.

As the guests of F. H. Maynard The Brown University Football Squad enjoyed the opening performance of Girls at the Opera House 2.

Mabel Acker, who played in the Empire Stock co. last summer, will come to the Empire 6 with The Prince Chap. Miss Acker made many friends here during the summer, who will be glad to welcome her next week.

Memorial Hall was crowded 1, to hear the song recital of Grace Forbes Smith. Clarence Smith assisted at the piano.

HOWARD F. HYLAND.

#### MEMPHIS.

### Fred Niblo and Burton King at the Lyceum—George Sidney Popular at the Bijou.

Fred Niblo on his Travels Through Ireland entertained a good Sunday night audience Nov. 28 at the Lyceum. Burton K. King and a capable co. gave return engagement of Strongheart to good houses. Polly of the Circus 2-4. Mrs. Leslie Carter 10-11.

The Jefferson had the Griffith Hypnotic co. for a week 29-4, who seemed to please good audiences.

George Sidney, once "Busby" but now the "Blond" drew big houses week of 29-4 Ward and Vokes 6-11. WILLIAM A. SMITH.

#### LOS ANGELES.

### The Gay Musician Well Presented—Both Taylor Does Well—Business Generally Good.

Another tremendous week's business greeted The Gay Musician at the Auditorium 22-27, and the fortunate were well repaid by seeing and hearing a capital comic opera success, well put on in a snappy fashion and undoubtedly better sung than anything in this line we have had here for many a day. Harry Benham is a tenor with an unusually sweet voice and his singing of "Lovelight" was a treat. Lottie Kendall who is well known here was given a hearty welcome on the opening night, and it was only a forerunner of what she received during the two acts. Texas Guinan added much to the piece. Margaret Crawford, who is seen in the comedy character role of the most beautiful woman in the world, and for the dancing stunts Freda Klingel and Leo White carried off the honors. The Man from Home will follow.

Old Kentucky is on at the Majestic 21-27 with Bert G. Clark and Mildred Johnson in the principal roles and a husky bunch of colored boys turning out the fun and music. The piece was fairly well put on and as usual drew splendid attendance. The Singing Bandits 29-4.

The Belasco offered its patrons 22-28 in The Bishop's Carriage, with Thale Magrane playing the role of Nance O'Brien. Nance is one of the best interpretations of character she has presented since her engagement, and playing counterpart to her. Tom Dorgan, her lover and pal, was none other than that sterling actor Frank E. Camp. Beth Taylor, the new ingenue of the co. handled the part of Nance Hammar, and for which she received enthusiastic approval. The scenes were all well staged and the house crowded nightly. Next week The Climbers.

George M. Cohan and his co. 22-27 at the Mason to crowded houses. Tom Lewis is with the cast and as usual is a big card. The chorus is large and well trained for fast work. Talk of New York 2-4.

Ferris Hartman and co. in A Chinese Honey-moon at the Grand 21-27 to splendid houses and the attendance is deserved, as the conception is a musical treat and full of jolly fun, all of which is well taken care of by Hartman, Walter DeLeon, Muggins Davis, Josephine Isbell, Althea Luce and Joseph Foxgarty. The Hartman season so far this year is proving a hamper success, and it is only a shame that he cannot find a newer house and better situated. The Tenderfoot 28-4.

The Dairy Farm is doing fairly well at the Burbank 21-27. Byron Beasley and Blanche Hall are assigned the leading roles and the rest of the co. render capable assistance. Heir to the Hoorah week 28-4.

James T. Kelly is personally supervising the musical comedy, My Wife, which is meeting with success at Fischer's Theatre during the past week. The Olympic Theatre is running a musical show called A Mutt at the Haces, and the Unique Theatre has a two-act vaudeville turn on coupled with a comedy turn.

We are once more told that finally the Orpheum management has accepted plans calling for a theatre building, cost not more than \$200,000, and that the same will be built with out fall and in the very near future. Oh, fash, they haven't secured a building site yet and that is a positive fact.

Clarence Brown, manager of the local Orpheum, with his wife has left for San Francisco and Honolulu to be absent several weeks.

After the performance of A Yankee Prince on Thanksgiving Evening George Cohan was host at Levy's cafe to his entire co. It was a heavily laden table of good edibles which presented itself to each and every member of the party. They enjoyed it, especially after two performance day. DON W. CARLTON.

#### LOUISVILLE.

### Robert Hilliard at Macaulay's—Some News Items, Personal and Otherwise.

Robert Hilliard in A Fool There Was, supported by the original cast, including William Courtleigh, Katherine Kaefer, Nanette Comstock, Emily Wurster, Edna Conroy, S. K. Walker, George Clare, Matt H. Snyder and Charles W. Haskins occupied Macaulay's, week of Nov. 29, playing to crowded houses. The third degree 11-1.

At the Masonic 29-1 Dustin Faroum in Cameo Kirby was followed by Arnold Daly in Know Thyself 2-4. Both attractions drew well three weeks 6-11.

Week of 28 the patrons of the Avenue enjoyed in Panama with Adam and Gulu in the leading roles. Large houses were the rule. Next, Thurston, the magician.

At the Hopkins for week of 28 was Kilroy-Britton's The Cowboy Girl, with Sue Marshall and her Frisky Broncho Chorus. Business good.

One of the local dailies had an interesting illustrated article recently concerning James B. Camp's autograph collection of photographs and of old times at the famous Auditorium where Mr. Camp was associated with the late Daniel Quip.

The Hon. Henry Watterson has returned from Europe much benefited in health. He is being importuned to again go upon the lecture platform.

The travel picture entertainments offered by Fred Niblo at Fridar Matinees at Macaulay's are of a very high class and have become deservedly popular.

The visit of Sumas MacMannus was a notable event, and his Irish folk lore entertainment in costume was much enjoyed.

Charles Clary of Mrs. Leslie Carter's co. was considerably flattered while here. He comes of an old Kentucky family and has many relatives here.

A feature of David Bispham's visit was a private musicale at which he rendered admirably, a weird musical setting of Poe's "Haven't I Seen You Somewhere Before?"

Manager Dustin of Hopkins, a supposed confirmed old bachelor surprised his friends by taking a wife 26, and was the recipient of congratulations from a legion of friends.

The "Sunday Herald" contained an interesting article on the career of the Whittier Brothers, managers of the Buckingham Theatre, powers in Kentucky politics and men of affairs in many directions. The "Buck" in a winner and its successful management is a hobby of the genial brothers, John and Jim.

The coming of Joe Jeanne Jomelli is underlined for Masonic 10, under the management of James B. Camp. CHARLES D. CLARKE.



# THE MOTION PICTURE FIELD

## THE SILENT DRAMA

Mlle. Pilar Morin Has an Original Philosophy on the Subject.

The Art of Pantomimic Expression and the Study of the Silent Drama Within Us Should Aid Actors, Singers, Writers, Speakers, Painters, Sculptors, and in Fact Everybody The Art of Picturing One's Thoughts—The Remarkable Views of a Remarkable Woman.



Young and Carl, Cincinnati, Ohio.

Mlle. Pilar Morin.

Mlle. Pilar Morin, the eminent French pantomimist, whose introduction to the motion picture public in the now famous Edison film, Comedy and Tragedy, was so favorably commented on in THE MIRROR, has long been a deep student of everything pertaining to the silent drama, as she has so aptly termed the new pantomime.

With Mlle. Morin the act is more than a profession; it is almost a religion. Or, perhaps, it would be more correct to describe her view of it as in the nature of a system of philosophy. She believes in using the art of the silent drama for expressing or aiding to express one's thoughts and emotions in real life, as well as on the stage, the rostrum or in motion pictures. Indeed, the use of silent dramatic action for show purposes is rather the means to a more important end, in the opinion of Mlle. Morin. From childhood up, she argues, we should be drilled in the art, both for the better expression of our feelings and thoughts and for the more elevating effect such cultivation, rightly pursued, must have on our minds and characters.

One cannot converse with this gifted woman for the smallest space of time without becoming strongly impressed with her faith in her theories, known by the undoubted use she makes of her art in even the most ordinary conversation. When she speaks one sees the "silent drama" at work with every word she utters. It has become a second nature for her to express herself by actions or attitude as well as by words, and a double force is thereby given to all that she says. Not that her employment of "silent drama" is conspicuous or affected. Far from it. One does not realize that she is using her art at all, so deftly are the silent expressions fitted to the words of mouth. One recognizes that there is a certain subtle something in her personality which may be described as personal magnetism, but it is only after knowing the theory of her teachings that it is realized that she is merely putting into practice the art that she preaches.

"The personal magnetism of a public speaker or actor," says Mlle. Morin, "is merely the effect of his or her successful use of the silent drama, whether the speaker or actor realizes this fact or not. For that reason it is possible to feel the effect of the personal magnetism of an actor in motion pictures. We see only his photographic counterfeit and yet we feel his personal magnetism."

Personal magnetism in motion pictures! The thing at first thought seems impossible, not to say ridiculous. But when we come to appreciate the meaning of Mlle. Morin's theories it becomes clear enough. But let her speak for herself.

"The art of silent drama, known as pantomime," said Mlle. Morin to a *Mirror* representative, "is often misunderstood and qualified as action of small interest and little thought. This view is quite wrong. Thought, in this art, is the light that illu-

minates the brain. Every word that we use silently in this art is an echo of a thought—every thought the foundation of an action. Therefore silent drama is merely the emotions and feelings within us. If we say in speaking, 'It is cold,' we first feel the silent emotion caused by the cold, and this creates a thought which is echoed by the words 'It is cold,' or 'I am cold.' Action then follows, and we shiver. Every thought in our life is created by the silent drama within us first. So when we study to silently demonstrate in actions a drama which we wish to portray, it means we must master with true feeling and action the emotions of each thought. We learn with this art that action can only be successful when it is completely vindicated by feeling not invented, but made intelligible through emotional necessity. Truth in action creates truth in feeling to our audience. Expression gives proper intonations to spoken words. It is easy to realize that if we feel and express our voice must paint with harmonious tones the shades of the emotions we feel, thus giving a beautiful scale to the speaking voice. The silent drama within us makes us realize the true pictures of our thoughts, and we live in them, thus creating unconsciously grace, simplicity and charm, which secret is magnetism. When this art is applied in a silent play or in a spoken drama, it is only one of the many ways to apply it. The understanding of illuminating our thoughts is a great step toward happiness in life, because deceit, envy, cruelty, jealousy, and all of the errors of life, can never find illustrated illumination in a desirable emotion. The pictures of such error of thought will bring unhappiness, discord and discomfort to its owners and deep shadows and lines to the face and uneasy manners and dark looks to the eyes. The silent drama within us aspires better. It wants to climb the ladder of life with sunshine in the eyes the reflecting mirror of our heart's emotions, that which every human being desires.

In the education of children it gives foundation for better understanding, therefore, greater character. The value of a nation lays in the character of its children. You can also teach children wonderful his-

torical events, inventions and their results, pictured and brought to life by the emotions of play portrayed by them. I have made a careful study of this, and I hope to be given a chance to offer it to America as I understand it.

The silent drama is also a great help to memory because the pictured meaning of words, such as birds, trees, flowers, the sun, etc., unroll their form or meaning like a panorama before the eyes, and therefore become prompters for memory. This ought to be of value to singers; they could go on a platform without the sheets of music and the eternal turning of pages during a beautiful phrase of music would be avoided, thus giving to the singers less rigid appearance, because while the panorama of memory would pass before their eyes they would simply illuminate it with echoes of song, thus freeing the voice from the thought of fear or lack of memory, giving charm, expression of the face, of the eye, and occasionally of the hand, inspiring the sympathy of the hearers; in short, becoming magnetic.

In fact, this art is endless in its aims. It can be applied to almost every art, and everything in life. It is the silent voice within us that creates our thought. So when we stop and think of the wonderful light of understanding that this art of silent drama can give to life and to art, let us be thankful and believe in it as the greatest foundation for right thought.

"You have spoken of the pictured thought in the mind," remarked the interviewer. "Please explain that more fully."

"That is the silent drama at work in the mind. Let me illustrate. Supposing the actor sees himself in his mind's eye going through certain emotions or actions in his part. He has pictured the emotions and actions in his mind, and when he performs them on the stage he is giving outward expression to them by actions that harmonize with his spoken lines. In the same way the practice of forming mind pictures, which is nothing but inward silent drama, aids the author, the dramatist, the speaker, the singer, the painter, the sculptor, and, indeed, everybody if we would but see it and practice it."

## Reviews of Licensed Films

**The Trick That Failed** (Biograph, Nov. 29).—This clever farce comedy is so pleasing that we find ourselves wishing it were longer. It drags a little at first while working up to the real situation, but once the fun starts it moves spontaneously. Laughter as the comedy scenes are, however, it would appear that they would have been still funnier if they had not been cut short so frequently. It will be noted that this criticism is in reality the strongest kind of praise. A wealthy young artist is in love with a girl who is also an artist, or innocently thinks she is. She paints pictures but nobody will buy and she is very near to starvation. The wealthy artist wants to marry her, but she is wedded to her art and declares she cannot think of marriage until she has become famous. So he sets out to establish her fame by having his servants and friends buy her pictures from the art dealer. That worthy gentleman is no less astonished than the girl herself at the sudden demand for the product of her brush, but the scheme defeats itself when the delighted Miss runs to her artist friend to tell of her good fortune and finds her poor paintings in one pile in his carrier. She is so humiliated that she refuses his love and accepts the offer of marriage of another admirer. This ending is a

little disappointing, but as we see no marriage ceremony performed we shall live in hope that she will yet relent and reward the rich author's devotion.

**The Window Recess** (Biograph, Nov. 29).—This is a short dramatic subject, but it has a tense situation in it worthy of a longer film. An escaped convict enters a policeman's home, and dragging the policeman's little girl to a window recess behind hanging portieres threatens to murder her if the mother betrays his hiding place. The poor woman is so terrified that she dare not say a word when lady callers drop in and later when the prison details arrive in search of the fugitive. When her husband comes in he discovers the man's cap on the floor and is at first suspicious that his wife is concealing a male caller. He makes a dive for the recess and captures the convict in time to save the child from harm. The acting is of the impressive style that imparts to the situation its full effect.

**A Spanish Marriage** (Pathe, Nov. 29).—This reviewer must confess complete inability to understand this story without recourse to the printed bulletin. The characters seem to do

(Continued on page 16.)



Essanay Company, El Paso, Texas.

This picture shows G. M. Anderson and staff Company has opened a studio in El Paso and is of the Essanay Film Manufacturing Company. prepared, it claims, to break all records in Western pictures. Mr. Anderson is seated on the left.

## "SPECTATOR'S" COMMENTS.

Referring again to the comparative merits of the French and Americans in picture acting, a valued friend writes in opposition to the view taken in this column in recent issues of THE MIRROR. "You are making a mistake," he says, "in comparing American artists to French. The Americans are not pantomimists. They act and speak lines, which is not pantomime." The distinction here drawn between true pantomime and acting has been frequently noted by the "Spectator" in this discussion. In the issue of Nov. 13 the style of picture acting employed by the Americans is referred to, for want of better terms, as "picture pantomime," "picture playing," "silent play," and "the new pantomime." To make the distinction clearer these words were added: "which, in truth, strictly speaking, is not pantomime at all." It is in this very difference that the superiority of the new style over the true pantomime is apparent in pictures. The best French actors recognize it, since their most superior work is almost entirely devoid of pantomimic gestures. In America, the most successful directors are avoiding true pantomime, and it is well that they do. Pantomime, the act of expressing things by gestures, is artificial and not natural, and motion picture drama gains its greatest charm from the nearest possible approach to the natural.

Comparing the French to the Americans, we find instances of the "new pantomime," if the term may be so employed, more frequently in evidence in our own productions than in those of the French. It is true that the American actors do not act like the best French players. They would not be acting naturally if they did, unless they were endeavoring to present French characters. In the same way the French are unnatural when presenting American or English characters unless they act like Englishmen and Americans. It all resolves itself into the art of presenting the picture story as it would actually appear in real life, and in this the Americans are showing the most marked progress. Not that our best work in this line is better than, or even quite so good as, the best French work. It averages better, and having started so far behind we have shown greater improvement. The best evidence that the Americans are fairly challenging the French is found in the fact that American films are growing in demand to an astonishing degree the world over.

It is not intended in these assertions to convey the idea that we have anywhere nearly reached perfection. Our producers are struggling manfully onward along the right road, but they have still very far to go. It is well that they bear this fact in mind. They must not stand still in their efforts, thinking they have accomplished enough. They must continue to improve if they would keep the great ball of picture prosperity rolling.

Let us have a heart to heart talk in the interest of this continued improvement. Let us examine a few of the weakest spots in American production, looking facts in the face and realizing that the weak spots exist. For the moment we may pass over the matter of acting and go back to the construction of the story and the direction of the action. The fountain head of a good picture must lie in its plot, and it is here that we find the first evidence of weakness in current production. Stories based on good themes too often contain inconsistent actions or situations. Others are not constructed to carry the story forward smoothly and clearly. Others are founded on trivial or shallow themes. In last week's *Mirror* several pictures that were otherwise strong dramatic subjects were criticized for illogical construction. The stories were not ruined by these defects, but the defects were there, nevertheless, and if they had not been there the results would have been immeasurably more satisfactory. Let us illustrate: We see a mother parting from her child. The little one is merely going out for a walk, but the mother makes the parting a tragic affair so long drawn out that it becomes monotonous. It would not be monotonous if we knew what we learn later, that the mother is contemplating suicide, and it therefore follows that an error in construction was made when the intended suicide was not indicated before the farewell. Another illustration: An old man dies of heart disease after having been robbed. He is found dead, but there is no evidence of murder nor that the robbery has been discovered, and yet officers start out at once to arrest a man. For what? Errors of this kind and of other kinds in construction can only be avoided by greater care and skill in selection and revision. Every story should be subjected to the most critical analysis before its production is commenced.

The work of the director follows, and if he be careless he can crowd an infinite number of detail errors into a short film. If he be lacking in artistic imagination he can fail entirely in conveying the sentiment of the story. If he be wanting in constructive skill he can handle his scenes in such a manner that they only confuse the spectators. Trifling errors loom large in a picture. A thief in a recent film was hiding the stolen property under a haystack in the



dead of night, and yet chickens were running about as if it were daylight. There are numberless other ways in which the producers may mar a picture—so many that it would require volumes to enumerate and explain them. Frequently elaborate and costly scenic backgrounds lose their effect because the lights and shades are faulty. They look like jumbles of black and white, and the characters melt into the scenery. At other times expensive settings go for naught because the bad acting attracts all the attention. How may all these defects be avoided and corrected? Obviously by intelligent and persevering effort. The producers must not be discouraged because their most earnest endeavors have often turned out badly, but prodding by those errors they must try again with renewed determination. There is plenty of good directing brains to be had—if not in one head, then in another. All that is needed is to search for it, and once found give it the opportunity to direct. Sometimes too many cooks make a worse mess of a pudding than one bad cook.

THE SPECTATOR.

## LICENSED FILM RELEASES.

Dec. 6 (Bio.) Through the Breakers. Drama. 974 ft.	
6 (Pathe) The Lady's Companion. Drama. 804 "	
6 (Lubin) Sister Mother's Ad. Vice. Comedy. 450 "	
6 (Lubin) He Wanted a Baby. Comedy. 450 "	
6 (Selig) The Engineer's Daughter. Drama. 1000 "	
7 (Vita) A Lesson in Domestic Economy. Comedy. 684 "	
7 (Vita) A Day With Our Soldier Boys. Patriotic. 302 "	
7 (Edison) My Lord in Livery. Comedy. 520 "	
7 (Edison) The Cards Foretold. Comedy. 420 "	
7 (Gaumont) Listen, Comedy. 344 "	
7 (Gaumont) Top Heavy Mary. Comedy. 283 "	
7 (Gaumont) In a Pickle. Comedy. 374 "	
8 (Pathe) The Evil Philist. Col. Drama. 623 "	
8 (Pathe) Impossible to Get Sleep. Farce. 315 "	
8 (Essanay) A Pair of Slippers. Comedy. 601 "	
8 (Essanay) The Bachelor and the Maid. Comedy. 315 "	
8 (Melies) The Fatal Ball. 623 "	
8 (Melies) The End of the Tragedy. 623 "	
8 (Urban) The Secret Chamber. 623 "	
8 (Urban) Capturing the North Pole, or How I Cooked Peary's Record. 381 "	
9 (Bio.) The Redman's View. Drama. 971 "	
9 (Lubin) If Love Be True. Drama. 950 "	
9 (Selig) The Heroine of Mafeking. Drama. 1000 "	
10 (Pathe) Bear Hunt in Russia. Open Air. 504 "	
10 (Pathe) Masquerader's Charity. Drama. 394 "	
10 (Kalem) Rally Round the Flag. Drama. 960 "	
10 (Edison) The House of Cards. Drama. 960 "	
11 (Vita) Gambling with Death. Drama. 953 "	
11 (Essanay) The Ranchman's Rival. Drama. 1000 "	
11 (Gaumont) Daughters of Poverty. Drama. 953 "	
11 (Pathe) Willyboy Gets His. Comedy. 502 "	
11 (Pathe) Exploits of a Cowboy. Open Air. 446 "	
12 (Pathe) La Grande Breteche. Film d'Art. 1000 "	
13 (Bio.) A Corner in Wheat. Drama. 953 "	
13 (Pathe) The Tramp's Romance. Drama. 541 "	
13 (Pathe) Repairing the House. Farce. 413 "	
13 (Lubin) When Courage Fled. Comedy. 250 "	
13 (Lubin) Jinks the Grouch. Comedy. 700 "	
13 (Selig) Pine Ridge Fand. Drama. 975 "	
13 (Vita) The Professor and the Thomas Cats. Comedy. 405 "	
13 (Vita) A Merry Christmas and a Happy New Year. Comedy. 580 "	
13 (Edison) Fenton of the 42nd. Drama. 860 "	
13 (Edison) The New Policeman. Comedy. 100 "	
13 (Gaumont) The Light Bury. 400 "	
13 (Gaumont) Nothing is Ever Lost. 405 "	
13 (Pathe) The Ugly Girl. Drama. 620 "	
13 (Pathe) Punch and Judy. Juvenile. 364 "	
15 (Urban) Switzerland, Conquering the Alps. 605 "	
15 (Urban) The Red Signal. 315 "	
15 (Essanay) A Female Reporter. 404 "	
15 (Essanay) An Amateur Field. 442 "	
15 (Melies) Living Dolls. Christmas Tale. 1000 "	
15 (Bio.) In a Hempen Bag. Drama. 455 "	
15 (Bio.) The Test. Comedy. 545 "	
15 (Selig) The Indian. Drama. 975 "	
15 (Lubin) Romance of the Rocky Coast. Drama. 1000 "	
17 (Kalem) The Law of the Mountains. Drama. 875 "	
17 (Pathe) The Lucky Number. Comedy. 538 "	
17 (Pathe) The Strong Tonie. Comedy. 473 "	
17 (Edison) A Gift from Santa Claus. Drama. 920 "	
18 (Vita) Two Christmas Tides. Christmas Story. 952 "	
18 (Essanay) The Spanish Girl. Drama. 480 "	
18 (Gaumont) Cambyse, King of Persia. 528 "	
18 (Gaumont) The Shepherd's Flute. 620 "	
18 (Pathe) Hector, the Angel Child. Comedy. 620 "	
18 (Pathe) Honey Industry. Industrial. 331 "	

## WEEK OF ALL BIOGRAPH.

The Bijou moving picture house in Pittsburgh, Pa., has inaugurated a week of all Biograph subjects, making three changes during the week. The plan has been given local newspaper advertising and it is said that it has attracted wide attention in that town.

## REVIEWS OF NEW FILMS.

(Continued from page 15.)

some very fine acting, but to what purpose does not appear, beyond the fact that the young woman who marries one man invites another one in to join them at the wedding breakfast and she and her visitor get themselves thrown out of the window. The bulletin says that the woman is a Spanish aristocrat and the husband is a man she has recently met in a cafe, while the visitor is her old sweetheart or accomplice. Better subtitles might have explained matters and made the picture readable. **A Bunch of Lilies** (Pathe, Nov. 20).—This pretty picture is as clear and interesting as the previous one is obscure. It tells a story that appeals wonderfully to the sympathies and the acting is as good as the story, especially the work of two children, a boy and a girl. They are poor children and follow an old soldier into a private park where they steal an armful of lilies. The old soldier captures the girl, but the boy gets away. The girl pleads with her captor and induces him to go with her to follow the boy whom they find in a cemetery putting the lilies on a grave. The old man's heart is touched and he carries the two children off with him to have dinner at his home. The homely welcome they receive is an object lesson in intelligent charity.

**Brought to Terms** (Selig, Nov. 20).—There appears to be something of a humorous idea in this subject, and while there is much to laugh at, it must be admitted that there would have been far more fun if the comedy situations had been more cleverly handled. The early scenes when the husbands of the suffragette women are congregating with their wives at the house where the ladies are to have a suffrage meeting, are stilted in action, and the conduct of the women in forcing it over the men appears artificial and unnatural. Later when the men introduce a number of live rats among the roomful of women, the acting of the husbands is effective, but the actions of the women fail to realize all the rich possibilities of the situation. Their terror brings them to terms and they acknowledge their husbands to be their lords and protectors.

**Making It Pleasant for Him** (Selig, Nov. 20).—Hardly as good as the foregoing is this short comic, although here again is an opportunity for laughable comedy of the rough house kind. A wealthy lady invites a country relative to pay her a visit and being called away instructs her servants to make it pleasant for the visitor. The servants had planned to attend a masquerade ball and being prevented from doing so by the belated instructions of their mistress, they take it out on the rustic when he arrives. Costumed in their masquerade outfits they give him a warm reception, which loses out because the action is too hurried and

the situations are confused. The visitor rebels at last, just as the lady returns home. Thinking she is one of the mischief makers he throws her out of a window and impales her on a neighboring lightning rod.

**A Life for a Life** (Lubin, Nov. 20).—This picture is acted with considerable force and expression and the characters are well taken, representing fisher folk along a sea coast. The story has touching interest up to the end, when it becomes obscure and leaves us in the air. A sailor is washed ashore from a wreck, and being revived wins the fisher maiden's heart from her fisherman lover. The latter is broken hearted, and later we see a body washed ashore which we assume to be his, although we cannot be sure of it from the picture. However, whoever it is, fisherman or sailor, the girl mourns his death so deeply that her body too, is presently brought in on a stretcher, she having evidently committed suicide by drowning. The picture abounds in picturesque sea coast scenes.

**The Heart of a Clown** (Edison, Nov. 30).—There are the settings in this picture for a fine story, but apparently the scenario writer failed to appreciate his chance. The film tells us a mere plotless incident that fails to hold the interest of spectators. The acting, however, is good—worthy of a more substantial subject. The scenes are laid in rural Europe, probably in the early nineteenth century, and the picture tells of a small traveling circus that gives its performances on the village green. The little daughter of the clown is dangerously ill in a tent, while the clown is called from her bedside from time to time to go out and act the fool for the public. The town doctor is called in and the child presently grows better. Next day the circus moves on and that ends the picture. Our sympathies have thus been aroused to no purpose.

**The Wonderful Electro Magnet** (Edison, Nov. 30).—This film also shows poverty of idea and it is stage-managed, without proper skill. It is a "comic" based on the invention by a scientist of a magnetic contrivance that has the power to attract people toward it. The inventor tries it in a moving picture house and the passersby swarm in by dozens. A clergyman is among them and he is so impressed that he tries the invention in his church, with the same results. The passersby in both scenes are supposed to be walking at natural speed, and when they come within the influence of the magnet they appear to fly into the building. This is accomplished partly by regulating the speed of the camera in taking the picture, but unfortunately this change of camera speed is not sufficiently varied to have the passersby in natural motion prior to their control by the magnet. They appear to approach with distorted, jerky movements that rob the scenes of their humorous effect.

**In the Consomme** (Gaumont, Nov. 30).—

Hilarious comedy of the smash and splash kind, without regard for delicate sensibilities, is presented in this film. A sleepy cook drops a sponge in the soup and the man of the house shows it safely away in his stomach, where it swells him up to enormous size from the quantities of liquids he imbibes. The doctors can do nothing for him, but two burglars enter the house and stab him in the abdomen, when a stream of water spouts out drenching everybody but relieving the suffering patient.

**The Broken Vase** (Gaumont, Nov. 30).—The capable Gaumont comedians have gone to considerable pains in this film to elaborate a rather feeble story that ends weakly. An old gentleman who is a collector of antique vases has a daughter engaged to marry a young man who is not in much sympathy with the old gentleman's collecting mania. The latter's birthday arrives and the young man, desiring to buy him a present but not wishing to spend much money for it, purchases a vase that has been accidentally broken in the shop, stipulating that it shall be packed to appear as if broken in transit. But the joking clerk carefully wraps up each broken piece in tissue paper, thus betraying the scheme to the old gentleman when the vase arrives. The young man meets the situation by declaring that the merchant must be to blame and here the story stops of short.

**The Bridegroom's Joke** (Vitaphone, Nov. 30).—Good acting that is distinguished by its natural movement gives this film whatever comely interest it possesses. It is not enough, however, to bring the picture quite up to the high standard which the Vitaphone players have established and the reason lies in the story, which is lacking in ideas of sufficient interest to warrant the length of film employed. The male friends of a young man who is about to be married plan to play jokes upon him. They substitute a little dog for the bouquet he sends his fiancée and they prepare to make things lively at the hotel where they are led to believe the couple will stop after the wedding. Engaging the next room to the bridal chamber, they enter it through a connecting door and upset things generally removing the bedding to their own room, where they wait after the wedding for the cry of distress they expect to hear. But they are disappointed. The bride and groom have decamped by steamboat and are on their way to St. Louis. Growing impatient, they enter the wedding room. The groom has hired a bellboy to lie in wait with a hose to drench the intruders.

**Dirigible Balloons at St. Louis** (Vitaphone, Nov. 30).—This is a remarkably interesting film, showing scenes at the recent St. Louis balloon flights. Two dirigible balloons are in the air at once and their movements are distinctly shown by excellent photography.

**Automobile Races in Atlanta** (Edison, Nov. 30).—This is a special issue illus-



# BIOGRAPH FILMS



Released December 6, 1909



## THROUGH THE BREAKERS

A Story of the Slaves of Society

Unhappily the cardinal sins of society's devotees is neglect of the home. The obligations are so compelling that the undivided attention of its members is induced to the entire disregard of all things domestic. Mr. and Mrs. Nostrand were no exception to the rule, and although they held for their young child the most sincere parental affection, still they suffered it to the care of the maid, while they spent their time at the wild party of the club. The little one, alone and forlorn, crushed in spirit, becomes seriously ill, and the father, now alarmed, insists that the mother remain at its side, but she does not realize the child is seriously ill and so attends a fancy dress soiree. In the course of the evening she is apprised that her child is dead. Rushing home she finds she has not only lost her child, but her husband, who leaves the house in a fit of despondency. Both, however, are driven by the same impulse to the grave of the baby, where they are reunited.

Length—974 feet.

Released December 9, 1909

## THE REDMAN'S VIEW

A Story of the American Aborigines

The subject of the Redman's persecution has been so often the theme of story that it would appear an extreme expiation of egotism to say that this production is unique and novel, but such is the case, for there was never before presented a more beautiful depiction of trials of the early Indians than this. It shows how the poor redskins were made to track from place to place by the march of progress which was ever forging its way into the West. The white men coming on a tribe of Kiowa Indians, force them to move on, and keep the sweetheart of one of the young braves, who is the old chief's son, to act as a slave. The young man, recognizing his duty towards his father, leaves his sweetheart. The poor redskins are driven from place to place, until at last the old chief dies, and chanting the song of death they prepare his bier. It is erected on stilts covered with moss and foliage. On this he is laid, with his head towards the East, a fire to light his way, and food that he may not hunger. The young man's duty fulfilled, he hastens back for his sweetheart, whom he rescues. We last see the couple bowed before the bier of the old chief. The scenic and poetic beauty of the subject has never been excelled.

Length—951 feet.

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# BIOGRAPH COMPANY

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trating the recent automobile races in Atlanta. The photography is exceptional and the races are thrillingly shown, although there were no fatalities to stir the nerves of the seekers after the sensational. Various winners of class races are seen at close view.

**Fortune Favors the Brave** (Melies, Dec. 1).—This is a fairy story from the Paris studio of George Melies and tells of a little boy who is conducted to the abode of the genii of the cathedral bell, where he receives riches that place his family in a position of opulence. It is a trick picture that will please the children, who will not be too critical of the stage management.

**Seeing Things** (Melies, Dec. 1).—This is another trick picture from the Paris studio and tells of a gentleman tremendously drunk who comes home and sees everything double. There are two gaslights in the hallway, two keyholes to the door and two of everything he looks at when he once gains the interior of his apartment. The subject possesses a fair amount of amusing interest.

**Two Sides to a Story** (Essanay, Dec. 1).—This is a very amusing comedy done in the usual pleasing style of the Essanay. The first scenes scarcely give promise of the fun to follow, but they lay the groundwork of a humorous situation that more than makes up the apparently tame beginning. A widow and a widower meet and love at the seashore, and straightway get married. Each has a big family of children and each conceals the fact from the other till after the marriage, when they gather their respective broods and prepare to break the shocking news. The two families meet on the street and the awakening is refreshingly funny. Fortunately the two sets of children fraternize and a happy future seems assured.

**Baby Swallows a Nickel** (Essanay, Dec. 1).—This is another characteristic Essanay comedy and tells of a baby that is supposed to have swallowed a nickel. The coin has been given to it as a present, but a little sister appropriates it and spends it for candy. The mother sees that the nickel is missing and jumps to the conclusion that it is in the baby's stomach. Doctors are called in by all the excited family and acquaintances and there is a consultation to decide between a stomach pump and a surgical operation, when the child with the candy clears up the situation.

**Consul Crosses the Atlantic** (Urban, Dec. 1).—This interesting picture shows Consul, the educated ape that has been exhibited in the vaudeville houses this season. The pictures were taken by Mr. Urban on shipboard when the ape was being brought to America, and constitute one of the novelty hits of the week. We see him playing with the children, assisting the sailors, investigating the ship and going through many of the tricks and almost human actions which on the stage have made

him so much of a drawing card. The film should prove a strong feature.

**The Legend of Orpheus** (Pathe, Dec. 1).—The mythological character of the theme in this picture is most admirably carried out by superb acting, fine scenery and costumes, and by the fact that the film is beautifully colored. It is altogether a charming production. Eurydice having died and gone to the abode of Death, Orpheus mourns at her tomb and is told by Cupid to apply to Pluto in Hades for her return to life. He invades Hades and charms the master of that region by his music to such purpose that Eurydice is restored to him, but he must conduct her back to Earth without looking upon her face. Orpheus obeys the injunction until near the end, when Eurydice prevails upon him to turn his head and the moment he does so she dies. But Cupid is on hand to restore her to life and the film closes with the two in happy embrace.

**The Wolf Hunt** (Pathe, Dec. 1).—This short subject is unsatisfactory for more reasons than one. It purports to be the story of a wolf hunt with a tragic dramatic incident, but the inconsistencies that are prominent in it rob it of all appearance of reality. In one respect this is fortunate, for otherwise the spectacle of a wolf running off with a live baby in its mouth would have been too horrible for picture presentation. We know it is not real, although it pretends to be, and the shock that would assail normal sensibilities is therefore diminished. A party of hunters appear along a country road in winter time riding horseback. They are dressed like Western cowboys, although the country is cultivated farmland. In a field they dismount and a bare-headed young woman in a white shirtwaist appears, from somewhere not explained, with a baby, which they wrap up in a blanket and place on the ground, the entire party going away and leaving it. To make us certain that it is a live baby it is exhibited, enlarged in the film. Could any proceedings by human beings be more illogical or impossible? Then the wolf appears, grabs the baby and runs. We know that it is a bundle of white rags by this time, so we refuse to be shocked, and the poor wolf, which is later shot, has our heartfelt sympathies.

**The Death Disc** (Biograph, Dec. 2).—A story of Cromwell's time when religious intolerance was at its height in England, is impressively presented in this film. It was a period when Catholics were forbidden to worship and did so only in secret. The story, which is based upon a poem, tells of three soldiers accused of perversity. It is decreed that one shall die and that the three shall decide by lot which one it shall be. They refuse and Cromwell orders that a little child be brought in to make the choice. The child attracts his fancy when she innocently steps in to prevent him from striking down one of his lieutenants, and he gives her a signet ring with the promise that whenever she shall ask a favor of him by virtue of the ring, he will grant it. Then he gives her three discs, two white and one red, and instructs her to give them to the three prisoners. As fate has it one of the men is her father and she gives him the red disc, because it is prettier than the others. It is the red one that carries death with it, and her father is led out to be executed. In the meantime the child is returned to her mother by two soldiers, who tell her of the fatal choice and also inform her of the virtue of the signet ring. She arrives at the scene of the execution with the child in time for the little one to claim the promised boon and save her father's life. The suspense is well sustained during these final scenes and in fact the entire picture is effectively managed. The atmosphere is truthful to the period and altogether it is a film to be classed as a notable one.

**The Cub Reporter** (Lubin, Dec. 2).—A very laughable comedy is presented in this film, based on a clever idea and for the most part well acted. The city editor of a newspaper, to get rid of the cub reporter, gives him an assignment to get himself committed to an insane asylum for being crazy, and to write a story on his experience. The youth, much elated, gets his chum to accompany him. In a restaurant he pretends insanity to such good effect that he is sent to the asylum, the chum going along to help manage him. The time appears to have been fortunately chosen for the purpose, as the inmates have just succeeded in breaking loose from their guards and have gagged and bound the superintendent and his assistants. One of the lunatics is impersonating the superintendent when the cub reporter and his chum are delivered into his hands. What the inmates do to the new arrivals would take too long to tell. It proves to be an experience vastly more exciting than the cub reporter had looked for, and they only succeed in getting out of it by throwing a note from a window asking the editor to extricate them from their trouble. Policemen are sent who release the superintendent, subjugate the lunatics and rescue the reporter and his chum.

**An Indian Wife's Devotion** (Selig, Dec. 2).—This Western melodrama of Indian life is acted more rapidly than we are accustomed to see in Selig film and is therefore somewhat confusing in the manner which it unfolds the story. The identity of the characters is difficult to follow and the thread of the story is almost lost. A half breed tries to buy a horse from the chief of the Indian tribe, but is unsuccessful, the chief selling the animal to a rancher. The half breed in revenge kills the horse and the rancher and cowboys go to the camp and make him prisoner in his own tent. Then they send for the sheriff, but while that official is coming the half breed's squaw changes clothing with her worthless husband and he escapes, the deception being undiscovered until the squaw is dragged out by the sheriff's men.

**A Million Dollar Mix-Up** (Selig, Dec. 2).—This is a story of a lost million and contains a number of laughable situations. The opening scenes show how a certain young fellow falls in love with a girl. The will is being read to the relatives, and at first the affair has the appearance of a distribution of Christmas presents, the lawyer passing out various mementos and trinkets to the assembled people. The heir to the million goes to the bank and converting his inheritance into cash, starts out on one grand drunk, passing money out in bunches to his friends and hiding the balance in his hat. In a holocaustous mix-up the hats become exchanged and the heir finds himself penniless. Then he starts out on a wild hunt for the money, attacking every man he meets, scaring a high hat. Fortunately he finds it before the police get him.

**The Keeper of the Light** (Edison, Dec. 3).—There is genuinely artistic feeling displayed in this admirable film. A strong and finely constructed story is presented with rare skill and the acting is expressive, yet natural throughout, making it one of the best motion picture stories this reviewer has ever seen. It is one of those films that one can look at a second time with enjoyment as keen as when first viewing it. The daughter of an aged

# ESSANAY FILMS

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**THIS WEEK**  
**COMEDY!**

**WEDNESDAY**

**NEXT WEEK**  
**COMEDY!**

Release of Wednesday, December 8.  
A Full Reel of Real Comedy.

Release of Wednesday, December 15.  
Comedy—"The Essanay Kind."

**"A Pair of Slippers"**

(Length, approx. 601 feet)

and

**"THE BACHELOR AND THE MAID"**

(Length, approx. 301 feet)

**"A Female Reporter"**

(Length, approx. 461 feet)

and

**"AN AMATEUR HOLD-UP"**

(Length, approx. 442 feet)

**THIS WEEK**  
**WESTERN!**

**SATURDAY**

**NEXT WEEK**  
**WESTERN!**

Release of Saturday, December 11.  
BIG Drama—"Made in the West."

Release of Saturday, December 18.  
Another Western Feature Film.

**"The Ranchman's Rival"**

(Length, approx. 1200 feet)

**"The Spanish Girl"**

(Length, approx. 975 feet)

This Western film is another box office tonic. Order it from your film exchange, now. Advertise it with our handsome, six colored litho poster. Write for description. Sent free.

This picturesque Mexican drama is a notable film in point of rich photography, in its excellent story, and intensely interesting in its genuine Mexican atmosphere. Advertise it, now.



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### Edison Films

Release of December 7.  
No. 6555—MY LORD IN LIVERY. A well-known comedy. Code, VERWONDING. App. Length, 525 ft.  
No. 6556—WHAT THE CARDS FORETOLD. Comedy. Code, VERWONDING. App. Length, 420 ft.

Release of December 10.  
No. 6557—THE HOUSE OF CARDS. Dramatic. Code, VERWONDING. App. Length, 960 ft.

Release of December 14.  
No. 6558—FENTON OF THE 42ND. Dramatic. Code, VERWONDING. App. Length, 800 ft.  
No. 6559—THE NEW POLICEMAN. Comedy. Code, VERWONDING. App. Length, 100 ft.

Release of December 17.  
No. 6560—A GIFT FROM SANTA CLAUS. Christmas special. Code, VERWONDING. App. Length, 920 ft.

Our book, about the Edison Kinetoscope, gives full particulars, and will be sent you to day if you'll ask for it—and also a copy of the Edison Kinetogram.

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# VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, December 14

## THE PROFESSOR AND THE THOMAS CATS

A roaring comedy picturing the attempts of Prof. Squills to go to sleep. The "Tom" cats start their unearthly howls and when the Prof. tries to get rid of them he meets with all sorts of trouble. He is locked out, chased by neighbors who think him a burglar, finally reaches home semi-frozen. Length, 405 feet.

## A Merry Christmas and a Happy New Year

Our first Christmas picture. A clever story with a vein of good, clean comedy. Length, 586 feet.

Saturday, December 18

## TWO CHRISTMAS TIDES

A very pretty Christmas story. A young lady chooses the wealthy suitor in preference to the poorer one. The latter remains a bachelor while the woman is left a widow with two children in poverty. Christmas Eve the little girl sends a letter to Santa, which through a strange coincidence falls into the hands of her mother's former lover. On Christmas Day the lover attired as Santa calls laden with presents. He renews his suit with the widow, who yields, making the day indeed a Merry Christmas. Length, 932 feet.



The Vitagraph Company of America

NEW YORK, 116 Nassau St.  
CHICAGO, 109 Randolph St.  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Saint-Germain



lighthouse keeper is in love with a young sailor, who is strongly disliked by the father. The old man orders him away and he obeys, shipping for a long voyage. The old man's rage has been such that he is thrown into a fit of sickness and he becomes an invalid, the duty of keeping the light devolving on the daughter. One night when a storm is raging she sees a ship in distress and goes out with a lantern to search the shore for possible survivors. In a mass of drifting wreckage she finds an exhausted sailor, and it proves to be her lover. Helping him up to her home she brings him before the aged invalid, who is at first obdurate and unforgiving, but when he sees the distress he is causing his daughter he relents and welcomes the rescued man. Every incident in the story is handled with logical naturalness and the scenes, both interior and out of doors, are splendidly chosen. The lighthouse is a romantic spot, the seashore is rugged and impressive; the ship sailing away and the stormy sea are truthfully shown, and the rescue scene among the wreckage on the shore is startling in its reality. Artistic finish adds to the effect.

**The Geisha Who Saved Japan** (Kalem, Dec. 3).—The Kalem producers have succeeded in giving a wonderful amount of Japanese atmosphere to this historical romance of Japan, entirely without the aid of studio settings. They were aided in this by fortunate circumstance—the existence of a garden specially laid out and embellished with arbors and buildings in Japanese style by an American gentleman who was preparing to entertain distinguished Japanese guests. The Kalem company had the use of these surroundings and the advice of the proprietor of the property, who is familiar from long residence in Japan with the customs of that country. The result is that we see a picture representing what appears to be real Japanese instead of the comic opera kind that some producers have indicated to us in serious picture drama. The story deals with that period when Japan was awakening from its ancient lethargy and was about to accept the emperor as an actual ruler instead of a figurehead in the power of a group of petty tyrants headed by the shogun. A Japanese young man is seen presenting a petition to the shogun, and for his presumption he has his eyes put out. The brutality of the deed brings to inspire a conspiracy for the regeneration of Japan, and Matsuda volunteers to kill the shogun. He makes the attempt when the shogun is witnessing a dance by the pretty geisha, Mimosa San. Although the attack on the shogun fails, Matsuda has met the geisha and they have fallen in love. He seeks safety in her house and when the shogun's men appear the geisha convinces them that he shall elude them. She disguises as her woman companion. When the deception is discovered Matsuda is pursued and overtaken. In the sword conflict that follows poor Mimosa San receives a disfiguring blow about her forehead, and the latter is thus able to escape. Two years later the Japanese revolution has been accomplished. Matsuda, now a high official, seeks out and claims the little geisha who had saved his life and had thus aided in establishing free government in her country.

**The Yellow Neighbors** (Pathe, Dec. 3).—The Pathe comedians have presented in this film a remarkably clever story, well handled, except in one small particular. A young man is in love with the daughter of an old miser who repeatedly orders from the latter apartments, which are located in the same building with his own. Overhead in another apartment lives a thief, who robs the miser and secretes the money under the floor of his bedroom. The love-sick chap attempts suicide by hanging, having tied the rope to the gas fixture, but his weight sends down the ceiling and this with the plaster to the stolen plunder of the thief. He gathers up the money too hastily and carelessly to be quite convincing, and restores it to the miser, thus gaining the old man's consent to marriage with the daughter.

**Overboard with Marriage** (Pathe, Dec. 3).—We find it difficult to credit this picture to the Pathe company. It is evidently produced by a party of inferior American cowboy actors and lacks entirely the fine French style of picture acting which in no way approximates even the average American picture melodrama. The story is obscure and shallow and the photography is none too good. There are alleged cowboys riding clumsy horses, but there is not the remotest evidence of the cattle country. On the contrary, it is ordinary farming country in the winter time, with a band of cowboys camping by the roadside. A woman dressed in city street costume comes along with a little boy and she is captured by two bad men, one of whom forces her to marry him. The cowboys side to the rescue, and there is some shooting, but what comes of it nobody can tell. A year later the woman shows up with a baby, and there is a jubilee of some sort, but who is her husband remains a mystery.

**His Reformation** (Essanay, Dec. 4).—The Western exhibitor tells a story of a city woman who receives a touching letter from her mother and tries to reform and lead an honest life but is recognized and driven from one employment to another until he determines to resume his lawless life. There is much beautiful mountain scenery shown with the stage coach winding its way along the picturesque road until a point is reached where the outlaw is in hiding. He is in the act of making the passengers hand over their money when he recognizes among them his mother and again has a change of heart, returning the plunder and resolving to make an honest living. There is so much confusion in this scene that it is difficult to tell precisely how it all happens, but it may be assumed that the good mother has the shock of her life when she finds her boy engaged in the gentle occupation of holding up stage coaches. For this reason, perhaps, the appeal in the picture is of a doubtful character.

**May Glasses** (Gaumont, Dec. 4).—Novelty trick photography is splendidly shown in this film, although it must be said that some of the changing kaleidoscope figures represented in the enlarged eye glasses or spectacles are monotonous. Cut down considerably the film would be much more satisfactory. Seated around a table are a number of ladies and we learn the one of the latter drops her glasses and explains to the others that they have the wonderful power of showing to the wearer his own thoughts. Each person present in turn tries on the glasses, and we are shown in the film what he thinks. The revelations are presented in tricky drawings that appear within the rims of the glasses, enlarged.

**How to Get a City Job** (Gaumont, Dec. 4).—As a satire on civil service rules in Paris this is doubtless a clever picture and in some respects it is not without its application in this country. The applicant for the city job is told that he must pass an examination for certain qualifications. He practices with dumbbells for the physical test, goes to school for the educational requirement, joins the army to get some officers that he has been a non-commissioned officer and parades with his family carrying flags of the Republic to prove he is a good Republic.

lican, and when at last after all this trouble he gets his job, he and his comrades spend their time drinking beer.

**A Cask of Good Old Wine** (Pathe, Dec. 4).—This is one of the droll Pathe comedies. A gentleman is notified that he is to receive a barrel of fine wine. We see the cask on its way through the streets, it samples its contents and the drivers of the delivery wagons become intoxicated and permit what is left to run into the street. Finding the wine all gone they fill the cask with water and deliver it to the expectant gentleman and receive the customary tip. Then comes the sad discovery and the recipient's expectations are turned to disgust.

**From the Egg to the Spit** (Pathe, Dec. 4).—Clever trick photography combined with lively anticipation and it more than meets our expectation. The acting is full of force, yet dignified, as befits the subject, and the scenic backgrounds are wonderfully elaborate and impressive. The arrangement of the scenes describing the first chapter in the life of Moses up to the time when the babe is taken from the bulrushes and the mother is chosen to become its nurse makes the story admirably clear. The film gives promise of a series that should prove to be one of the most notable in motion picture history.

**The Life of Moses, Part 1** (Vitaphone, Dec. 4).—This film has been looked forward to with lively anticipation and it more than meets our expectation. The acting is full of force, yet dignified, as befits the subject, and the scenic backgrounds are wonderfully elaborate and impressive. The arrangement of the scenes describing the first chapter in the life of Moses up to the time when the babe is taken from the bulrushes and the mother is chosen to become its nurse makes the story admirably clear. The film gives promise of a series that should prove to be one of the most notable in motion picture history.

#### COMING EDISON FEATURES.

**The First Richard Harding Davis Film—Stories of the Opera—Prominent Contributors.**

The first Richard Harding Davis novel to be pictured by the Edison Manufacturing Company will be Noland's Folly, a story of a United States army post in the West. This is under the contract made by the Edison Manufacturing Company with Mr. Davis, mentioned in last week's issue, whereby the exclusive picture rights to all of Mr. Davis' novels are acquired by the film company. This engagement follows similar arrangements made with Roy Norton, who will put into pictorial form his world famous "Whistling Sandy Stories," and Rex Beach, whose contribution to the Edison film will be some of his celebrated Alaskan stories. It will be recalled that other prominent contributors to Edison films in the past few months have been Mark Twain, Carolyn Wells, and Edward W. Townsend. The latter contributed an interesting article on Picture Plays, illustrated with scenes from the Edison Studio in the Bronx, to the December number of the "Outlook."

On Dec. 24 the Edison Manufacturing Company will release the first of the series of the Grand Opera subjects to be presented during the Winter season. "Faust" is the subject chosen for the first release, and as unusual pains and expense have been gone to in order to give the opera a fitting dramatization, much is expected of this film.

#### NEW EDISON MACHINE EXHIBITED.

Two nickel plated Improved Model "B" Edison kinetoscopes were on exhibition during the electrical show at Mechanics' Building, Boston, Mass., from November 15 to 16. The machines were shown in actual operation, projecting Edison films. Seven performances were given daily, and it is estimated that at least six thousand people witnessed the exhibition every day. The films came in for their full share of praise, but the chief interest of those in attendance was centered in the new kinetoscope models, one of which was exhibited on the main floor and the other in the lecture hall in the basement.

The results of the exhibition, which was the first of this kind that the Edison Company ever engaged in, far exceeded their expectations. The change representatives and exhibitors were lavish in their praise of the new Edison model, which is not only more attractive in general appearance than its predecessor but also has new and exclusive mechanical features that distinguish it from all other machines now on the market. Instead of black Japan finish the mechanism support of the new model is now heavily nickel plated and highly polished, as are also the cranks, adjusting lever, stereoscopic slide and roll all screws on the mechanism and all gears and pinions on the right frame side. The new ornamentation has made a most decided improvement in the appearance of the new model.

The trade was particularly interested in the improvements and mechanism pertaining to the new case—hardened, polished steel, three-piece rollers which surmount the solid one-piece tension roller. The flanges of the new rollers revolve independently of each other, as well as of the roller between, thus preventing all drag on the film. The fact that the upper sprocket and lower take-up sprocket are now made of steel and flanged and the center relieved so as to prevent wear of the film, was also favorably commented on. It was also the general opinion of visitors that the new model besides being more attractive furnishes a sturdier projection than its predecessor.

William O'Donnell, of the Howard Moving Picture Company, of Boston, who was in charge of one of the machines, and who has operated every type of machine now on the market, expressed the opinion that the new Edison machine is a vast improvement over any that he has yet handled. As a direct result of the exhibit two new machines were placed in the new Liberty Theatre on Tremont Street and one in the Palace Theatre on Scollery Square. A model was also installed in the demonstration room of the Howard Moving Picture Company.

The Edison exhibit was in charge of their sales manager, John Peizer, who gave it his personal supervision.

#### COLORED PICTURE EXHIBITION.

**Messrs. Urban and Smith to Give Exhibition of New Process.**

Charles Urban and G. Albert Smith, of London, have arrived in America with a force of expert operators and camera men for the purpose of exhibiting and introducing the Urban-Smith kinetocolor motion pictures, being the first to show the natural colors of all objects photographed without the process of hand or stencil coloring employed by some other makers. They are making negatives of American scenes which will be reproduced by the projecting machines on the screen, and the first public exhibition will take place in the concert hall of Madison Square Garden, 9 p.m., Saturday, Dec. 11.



## KALEM FILMS

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## LIVING DOLLS

**Spectacular Christmas Tale**

(Length about 1,000 feet)

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Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 250 to 500 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

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**CHAIRS** Folding Steel Opera Chairs, all kinds Fireproof Seats, Musical Seats and Wire, Repairing.  
New York Steel Production Co., New York, N.Y.

#### REGARDING FILMS D'ART.

**Pathe Freres Admit Cancelling Original Contract—Now Making Their Own Art Films.**

Vice-President Berst, of the Pathe Freres Company and manager of the company's American business, has replied in an interview in the "Film Index" to the claim made by the Powers company, an independent moving picture company, that it has an exclusive contract for America with the original film d'art society of Paris. Mr. Berst says that the Pathe contract with the society in question was canceled some time ago because the members of the society did not produce marketable films and that since that time Pathe Freres have been making their own films d'art, employing many of the same distinguished artists and others equally famous but making sure that the product should be films that would prove acceptable to the public. Mr. Berst says there is no copyright in America on the title "film d'art."

#### INDEPENDENT FILM RELEASES.

Dec. 6-11 (R. and R.) The Song That Reached Her Heart.....  
6-11 (Relax) Captain Fracasse...  
6-11 (Cine) A Athlete of a New Kind.....  
6-11 (Ambrosia) The Little Venetian.....  
6-11 (Comer) The Electric Safe.....  
6-11 (Relax) The Hair of Claven Court Castle.....  
6-11 (R. and R.) Mr. Sadman's Cure.....  
6-11 (R. and R.) The Disguised Bridegroom.....  
6-11 (Cine) Macbeth.....  
6 (Imp.) His Last Game.....  
7 (Power) A Run for the Money.....  
7 (Phoenix) A Bad Case of Grip..... 850 ft.  
10 (Pison) Reunited at the Gal.....  
10 (Imp.) The Two Boys Drama..... 1000 "  
15 (Imp.) The Two Boys Drama..... 1000 "  
15 (Power) Manhood's Reward..... 950 "

★ **LUBIN'S** ★  
OF PHILADELPHIA  
"STAR" FILMS  
Licensed by the Motion Picture Patents Co.  
To be released  
Wednesday, December 15, 1909

## JINKS THE GROUCH

Jinks the Grouch is advised that he is heir to his uncle's fortune. He at once tells his wife to burn up the household goods, when a telegram announces that a new will has been found, cutting him off. A screaming comedy. Length, 740 feet.

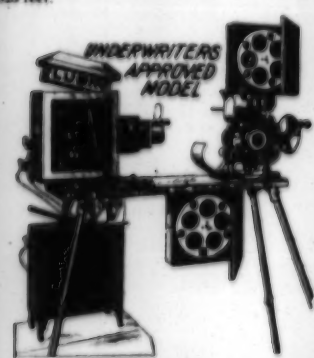
## WHEN COURAGE FLED

Little Mrs. Chalmers is afraid of nothing except a tiny little mouse. A snappy little comedy. Length, 280 feet.

#### Released December 16.

## Romance of the Rocky Coast

Mary is married to a man twice her own age, the proprietor of an inn. He poisons a man of wealth; his young wife remains silent until her former sweetheart is accused of the crime. To save his life she tells the truth. Length, 825 feet.



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#### A FEW INDEPENDENT REVIEWS.

A Few of Last Week's Releases of Independent Subjects.

The following films were viewed by a reviewer for THE MIRROR at the exhibition room of the Film Import and Trading Company. While the method of viewing pictures for the purpose of criticism is not as satisfactory as seeing them in a regular theatre, it is due to the Film Import Company to state that the company's facilities for the purpose are excellent.

**The Double Six** (R. and R., Nov. 20-Dec. 4).—An interesting story is told in this film and the acting is generally good, being devoid of ridiculous melodramatic and convincing us by its extreme naturalness. The photography is also clear and satisfactory. It is a detective story that gives the impression of being "cut and dried" as the saying goes, but it is worked out logically, nevertheless. A wealthy gentleman leaves his safe open and his little child puts a domino, the double six, in the cash box. That night a friend of the family robs the safe and, being discovered, murders the owner. The detective traces the crime to the murderer by a scarf dropped on the scene, noting at the same time that the double six is missing from the set of dominoes. The criminal is apprehended and the missing domino is found in his room, thus fixing his

(Continued on page 27.)



# THE VAUDEVILLE MIRROR

## NOTE AND COMMENT.

Charles M. Bregg in the *Pittsburgh Gazette*, under date of Nov. 28, takes up the question of vulgarity in the present day vaudeville offerings with a strong hand. He quotes an editorial printed in this column of *The Mirror* week before last, saying in part:

"It is somewhat disconcerting to find vaudeville, that versatile and once careful form of amusement, dropping into the evil habits of some of the older and more hardened sins of so-called variety. When Keith and Proctor, the modern fathers of vaudeville, began their phenomenally successful career, the foundation stone of the building they erected was 'cleanliness.'"

The *Pittsburgh* critic then quotes the editorial referred to and goes on to say:

"Here in Pittsburgh this condition still exists, through the continual watchfulness of Harry Davis, who controls the local output through the Keith offices. Mr. Davis has a clientele for the Grand that cannot be matched for fine quality and steady profit, and I have no fear he will disturb this by any lowering of his standard. But the old Keith standard is being lowered elsewhere. In New York recently, for instance, was produced an act that is a reeking offense to the morals of even that hardened community. If this sort of thing is allowed or encouraged, declares the writer above quoted, vaudeville is sure to deteriorate. I know from close observation that cleanliness on the vaudeville stage is only compelled by the strictest vigilance. . . . If the men that stand at the head of this business are winking at such things then is vaudeville in danger."

About a dozen years ago in the city of Boston there was established what eventually became the leading stock company of America and which lasted as such for a period of six to eight years. The basis of the success of this organization lay primarily in the fact that it appealed to the best citizenship of Boston and that the women and children of that city were proud to call it their home place of amusement. On this foundation of cleanliness, both morally and actually, both as to the presentations made by this exceptionally fine company and as to the condition of the playhouse itself, front and back, was built up a business that for profit has never been surpassed in the stock history of the American stage.

The man who probably had more to do with the successful manipulation of this company, and the man to whom must be given the credit for its direction during the six years of its greatest prosperity, is J. H. Emery, and it is of interest and importance that such a manager, who has proven his beliefs as to what the best of the theatre-going public want, holds that decency and cleanliness and that which appeals to the higher instincts of the American home are the rocks upon which the successful manager must build. With such a knowledge and belief Mr. Emery writes:

"Allow me to congratulate *The Mirror* for its editorial in the *Vaudeville Department* under date of Nov. 27. I believe with you that it is time that the American manager, both in the dramatic field and in the vaudeville, should hesitate and look the situation over before more of such productions as we have had during the past few seasons are put forth. When, for instance, such plays are put forth that the police, judicial and executive heads of different communities, cities and towns that have not yet been submerged in a mist of hazy indifference, are called upon day after day to stop the performance of certain productions—then it is time to stop and take account of stock. Here in America during the past five or six years we have had plays and productions that would bring the blush of shame to those players and playwrights who in the days gone by have in a measure brought the name of the American drama up to a standard wherein it compared favorably with the art of other nations.

"I believe that I speak not as a mere observer, but as a man of practical knowledge and experience, and it is my firm conviction that the successful manager is only successful in the long run when he sticks to decency and morality in his offerings. Run over the list of plays that have had

phenomenally long runs of prosperity—do you find salacious, vulgar or questionable offerings in the list? Decidedly not! You find the play that appeals to the home, to the wife, the mother. Think of a few such and think of the money they have made for their owners—Uncle Tom's Cabin, The Old Homestead, 'Way Down East, East Lynne, Quincy Adams Sawyer, Rip Van Winkle, The Kerry Gow, Lovers' Lane, York State Folks, The Christian, The Little Minister, Little Lord Fauntleroy, Fanchon, Rosedale, The Henrietta, The Senator, Caste, Diplomacy. Or take the musical comedy field—Florodora, The Runaway Girl, The Geisha, The Mikado, Pinafore, etc. One could go on indefinitely, so long would be the list. But in each of such plays the corner-stone is one of good, clean entertainment, whether it be a comedy, a drama or a musical offering.

"My experience has proven the same thing to be true in the vaudeville field. When I managed the Boston Music Hall I found that it always paid to keep the standard up to the highest possible plane, and my then contemporary and friendly rival, B. F. Keith, has certainly proven the same to be true. Mr. Keith's fortune has been built upon this rock, and as long as Mr. Keith and his associates cling to this standard their continued success in vaudeville is assured. But it is my belief that during the past few seasons the standard in vaudeville has been lowered, and here in New York we have had several vaudeville offerings of late that should never have had as much as a try-out, and if such offerings are continued the managers may be absolutely sure that their profits will in the end begin to diminish and the name of vaudeville will become a byword of disrepute instead of becoming as it showed every sign of so doing—a field of good, wholesome amusement."

In line with the above statement of Mr. Emery, as well as the opinion expressed by Mr. Bregg in the *Pittsburgh Dispatch*, it is a pleasure to find a new vaudeville production that does possess the elements of cleanliness and purity which *The Mirror* is glad to proclaim as essentials for real and permanent success. Such an act is that of Carlyle Moore's Suey San, which is now being presented by Mabel Bardine and company and which, unfortunately, will not be seen in New York this season. The following comments by the Lowell (Mass.) *Courier-Citizen* bear out the claims of this paper:

"But it is the language that makes you sit up and take notice. It is good English, beautifully embellished, and it is spoken with fine diction. To say that it is an innovation in vaudeville is putting it mildly.

"The piece holds a prologue, spoken by a Chinese maiden. The Chinese atmosphere is undoubtedly correct and the general idea of the play is far out of the ordinary. Much of the dialogue is very carefully written, and the company speaks it with diction well-nigh faultless. At last vaudeville has got a Chinese act that is not filled with pigeon-English. Good, straight Americanese, embellished with no little art, is the language of the play."

## BRONX THEATRE.

From all appearances business at this newest of the Percy G. Williams' houses seems to be steadily on the increase and judging by the way the house seems to be run, both front and back, Frederick A. Rosebush is the right man for the position as manager, while John Dunne seems to please everyone as the box-office magnet; Evan Thomas apparently has lost none of his ability as stage manager since he left the Colonial a year ago and Harry M. Sweeney has improved his orchestra greatly, all of his men now seeming to adapt themselves to their new environment and to the requirements of vaudeville, not the easiest thing in the world of theatrical musicians. The bill last week was a most entertaining one from start to finish, the opening act of the Flying Martines making the audience sit up and take considerable notice from the start. In fact, their trapeze feats are so rapid and daring that the spectators were almost forced to hold onto their seats and to gasp as the two acrobats took aerial chances on their longevity. Arthur Rigby was the right man in his place for this house, and he "had them with him" from his very first line. His stories and jokes, as well as his comedy dancing, were highly amusing and at the close he was forced to return and make a fake comical speech. In third place Charles B. Ward, Kathrin Kiers and Alice Lillian Ward continued the roll of laughter with their comedy farce by Pearl Allen, The Twin Flats, Dolly Connolly and Percy Weinrich (see New Acts). Flo Irwin and company were again seen in Mrs. Peckham's Carouse, and the way the Bronzites took in every situation and every line proved what a real mirth provoker this skit of George Ade's really is. Miss Irwin showed marked improvement in her work since she was seen in the part of Mrs. Peckham a couple of weeks previous, and the supporting members of her company, including Lewland Carter, George O'Farrell, Mary E. Taylor and Ben Roth were quite as good as heretofore. James L. Lasky's Imperial Musicians opened the second half of the bill and the act was enjoyed to the utmost, particularly the closing number of "The Farmer's Visit to the City," with its accompanying comic use of many stage props. The two girls who manipulate these deserve a mention on the programme. Swat Milligan again served to bring the laughter up to the high water mark and little Viena Bolton scored heavily in the part of the tiny street urchin. Miss Bolton continues to make the part one never to be forgotten and her ability as a comedienne of the character variety is deserving of nothing but praise. Johannes Gorman as the messenger boy again was screamingly funny, as was Charles Kennedy as the Englishman, while Frank Stone as Swat Milligan got a big laugh upon each of his appearances. Gus Edwards, assisted by his "little" brother, Leo, and a girl and "kid" who sang from the auditorium, scored a heavy hit. He rendered several of his own songs each of which was applauded most generously, proving how popular his compositions are with the theatre-going public. These included "My Old Lady," "My Cousin Carson," "School Matres," "School Days" and "By the Light of the Silvery Moon." The Dankmar-Schiller Troupe of acrobats closed with their feats of tumbling and balancing and were warmly applauded throughout their act. A feat of head and hand balancing by the girls and the ringing of sleighbells at the same time won a big hand.

## COLONIAL.

Applause honors were about evenly divided between James J. Thornton and Mile. Dazie at this house, with Thornton slightly in the lead. "James" had a lot of new stories and jokes all of which "got over" in the same capable way he has been throwing out comedy and catching return laughs for these many "moons." He is the same stolid, mirth provoker he always has been and though he has aged a bit in appearance he is none the less clever and is as welcome as ever was. He told one joke that was a bit raw and which might better be left out, which concerned a remedy for falling hair. Mile. Dazie's pantomime has been greatly improved since it was last seen in town and the dainty little artist was applauded most generously throughout her act. The support was quite capable and included Lena Porter, Marion G. Buell, Edward Crawford, Sig. Rafaelo Fucito, Mile. Lina Altieri, Fred A. Burke, Sig. Alfredo Baccini and Anna Krauser. Harry L. Tighe's Comedians in the comedy sketch, Books were as usual screamingly funny and the offering went with a rush and a roar. In the company were Ed. Linderman, Fred Cousins, William St.



Grace Tyson and Another "Dear."

James, Bessie Armstrong and Jack Manning, Harry Linton and Anita Lawrence (see New Acts). Ernie and Mildred Potts opened with their novelty bag punching act which was well liked. Other pleasing acts were those of A. O. Duncan, the ventriloquist; Huey and Lee, Edmund Stanley and company and the Makarenka Troupe of Russian singers and dancers. These latter have changed their act somewhat since it was last seen in town and the opening is much better than heretofore. They use a large canopied divan and several Oriental stools and tables, the troupe being discovered, lounging at ease at the rise and playing upon their musical instruments. The acrobatic dancing and the singing by the two principals was quite as enjoyable as heretofore.

## EUROPEAN NOTES.

Town Hall To-night, Will Cressy's famous Yankee playlet, was scheduled for production by George Arden at the Komens Theatre of Varieties. Dec. 8, Ethel Arden was to be seen in the role formerly played by Miss Dayne and Sam Walsh was to portray the eccentric Hip Hitters. It will be interesting to note the reception given this intensely Yankee subject, especially in the hands of those other than Cressy and Dayne, localized and surrounded by an English atmosphere.

La Bay, Palma and Boose are still touring Germany. It is several seasons since they have played American time.

Colbert, purporting to be an American club juggler and hoop roller, is booked up solid for some time to come in London and the Provinces.

Jordan and Harvey are still a big success. The Sisters Macarta, Haxton and Banks, Franco Piper, Vasco, Blon, Russell and Curt Wilbur are some of the acts known to Americans who are successfully playing European time.

The circus season has been a very prosperous one on the Continent, most of the circuses at present retiring to their winter quarters. There is an act playing in China with the Harston's Circus called Humpst-Bumpst. What a multitude of pirates have followed in the wake of the original Humpy Bumps—Nico and Prevost.

The Metropole Theatre Company in Berlin claim that the Metropole, which is at present playing operettas and ballets, rents for \$250 a day. This is one of the largest theatres in Germany.

Tom Hearn, the laxy juggler, will hereafter be known as Thomas Elder Hearn and all contracts for the "Laxy Juggling Act" will hereafter be played by his brother, Mr. Hearn is producing a new act of six characters, playing each character himself, and expects to sail for South Africa Dec. 25.

Harvard and Franklyn are playing the Gibbons-Harvard tour.

Frank and Jen Lafona, Lalla Solbini, Sam Elton, the Harmony Four, Barton and Ashley, George Mosart, Alex Carr and company, Charles T. Aldrich, Charlie Mayne, Jack Lorimer, Will H. Fox, C. Casarelli, and Lamberti are at present among the successful acts playing European engagements.

Everhart, the famous American hoop roller, is still one of the big feature through Europe. Minola Mada Hurst is scoring a big success everywhere.

Tom Jozeline McHanna, Phil and Nettie Peters, Jules Harrison, Dollie Torre, Daisy Harcourt, Bert Coote, Callahan and St. George, Collins and Hawley.

## IN THE BIG DEER COUNTRY.

On this page are two pictures of Arthur McWaters and Grace Tyson, taken in the "big deer" country in the vicinity of Namanacanta, Me., during the past Fall season. Both Mr. McWaters and Miss Tyson proved themselves quite as capable rifle shots as they have already proven themselves to be clever players. In fact, judging by one of the photographs Mr. McWaters must have made some sort of a new record in the "gun play" tips. Miss Tyson also shot a big buck, but not until she had unwittingly "killed" a dummy deer placed at a convenient spot near their camp by the other hunters in the party. She declares that she is as proud of hitting the dummy as she is of the real "kill-lux" she made. They have just returned from the trip and last week played the American Music Hall, where they scored heavily with a lot of new material, and will continue their tour over the Morris circuit.



A Day's Hunt by Arthur McWaters.



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ORPHEUMING

In the West

Next Two Years

KEITH AND PROCTOR'S 125TH ST.

Several new acts were given a showing at this house last week. The bill for the first half had Gertrude Mansfield, who pleased with her singing act in one; the Benettes, whose acrobatic tumbling was well liked; The Woman in the Moon (new act); and The Vaudeville Trio (new act). The bill for the second half had Sydney Glavin and company (new act); Siney's Dogs and Cats, Three Travesty Girls (new act).

SAID TO THE MIRROR.

John Sturgeon writes: "Your Omaha, Neb., correspondent, in last week's issue of The Mirror, accuses me of playing Menapists in Olga Verne White's production of Faust. I played the role last season, but this season I am heading the cast in The Markham Divorce Case, a vaudeville sketch, and am many miles from Nebraska and Faust. Though there is plenty of thunder in the old play, I don't care to steal any of it. Please give the other devil his due."

VAUDEVILLE.

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## NEW VAUDEVILLE ACTS

REVIEWS OF PRODUCTIONS SEEN UPON  
VARIOUS VARIETY STAGES HEREABOUTS.Three New Offerings on the Circus Bill at  
the Hippodrome—Mabel Bardine Appears  
in Philadelphia—Other Presentations.

## Nellie Nichols.

That imitations are still considered a necessary appendage by many vaudeville artists was once more proven by Nellie Nichols at the Fifth Avenue last week. To be sure Miss Nichols goes a different way about it than do most such artists and she veils her imitations under the guise of impressions of that was and methods of an amateur performer, all of which may be novel, but does not get away from the fact that they are imitations. She opened with a straight rendition of "Wild Cherry Rag," then singing "When Grandma Was a Girl," both of which are not new songs. Her imitations followed, the "subjects" including Blanche Ring singing "Yip I Adee I Aye," Louise Dresser singing "Lady Love," Florence Holbrook rendering "Mrs. Casey," Cecil Lean warbling "He's a Fan, Fan, Fan," (which was very poorly done), Joe Welch singing "Saddle Salsame," and Charles Bigelow singing "My Cousin Caruso." The latter two won big "hands." For an encore Miss Nichols gave "Mr. Schneider," a last year's song, that failed to score much of a hit in her hands. Taken all in all the act pleased, and barring the fact that she had nothing really new to offer and that she depended upon the success of others to attain her ends, it served to while away fifteen or twenty minutes of time quite effectively. Miss Nichols is a woman of much ability and an attractive personality and it is to be regretted that she has not secured original material for her offerings. The white lace-like princess gown, chiffon muff muchly befringed, turban hat and black plume, pink hose and shoes, became her admirably and caused some comment among the women folk out front.

## Connolly and Weinrich.

Dolly Connolly and Percy Weinrich were seen for the first time in New York in a new singing act at the Bronx Theatre last week. They worked in one, Mr. Weinrich playing the accompaniment upon an upright piano placed at stage left. Most of the song numbers were appropriated and two of them were especially pleasing, these being "When Tony, Mr. Pal, Plays That Rag on the Cell" and "Dudley Daisies." The other songs "With the Cunning Little Humple on Her Chin" and "You Certainly Are Some Two-Step Man," which won some favor but were not as good as those already mentioned. "Amina" was used for a dance accompaniment as was "The Love Waltz." Miss Connolly made two costume changes, her first gown being a pink colored affair trimmed with gold, over which she wore a gray opera cloak with armlets. Her next was a very dark black and green gown with heavy tinsel trimmings. The sleeves were of lace and of elbow length, while she wore long white gloves. She first wore a yellow and red mantle over her head and shoulders, for her Italian number, and for this the gloves should have been left off. Later she removed the head dress and appeared in décolleté. Taken as a whole the act was quite pleasing and both Miss Connolly and Mr. Weinrich showed much ability in their respective parts of emcee and at least the audience seemed to think so on Wednesday night.

## Linton and Lawrence.

Harry Linton and Anita Lawrence presented a new comedy musical skit for the first time in this city at the Colonial last week, and at the close was a deservedly large round of applause. Their latest offering is entitled "The Piano Store," the scene being laid in a saleroom of a piano shop. A rather loosely hung box shaped drop might be improved upon as it did not look as well as solid scenery would have. It was cut with center door and gauze windows up stage. Three upright pianos were shown and one grand of the uprights being uncovered and usable. The dialogue at the opening might be improved as well as the first song "I've Got Melba Beat a Mile." The other numbers included "Hi! Tiddle Te Um Te Aye," "The Other Yacht Stained on the Other Yacht," a sentimental oddity which was good for a mild laugh, and "I should Like a Girl Like You," which scored at the close. Miss Linton danced twice, doing some Russian steps in one number and some high kicking and dainty steps in the other. The close and final act, showing the shadows of the pale behind the drawn shades of the store window up stage, in the act of kissing, is a novel idea and it served to bring them back for several bows. If the opening were as good as the middle and end of the act, it would be a real winner and certain changes might be accomplished here without much difficulty.

## Mabel Bardine and Company.

Mabel Bardine and company, at Keith's Theatre, Philadelphia, last week, presented a little sketch by Carlyle Moore, entitled "Suey San," which the author calls "a Chinese classic." And so it may be regarded. It is wholly in blank verse and tells an interesting, pleasing story. The curtain rises on a scene in the Valley of Nankin. Suey San enters in a sedan chair and recites a prologue—in verse, of course. She then withdraws and the next scene is located in Chinatown in San Francisco. A gambler has hired his coolie henchman in China to kidnap Suey San and bring her to America. Her lover in China has previously come to this country and is a laundromat, with his shop next door to the house of the gambler. He discovers Suey San, and the action leads up to the murder of the gambler by the laundromat and the rescue of Suey San from her enemies. The sketch contains every essential of success. It is not only presented in an attractive manner, but is very cleverly acted. Miss Bardine as Suey San is particularly effective and is given capable support by George Gebhardt as Chan Lee, William Morris as Cho Sang, Joseph Roberts as a policeman, and Miss E. M. Clayton as a Chinese rapscallion. There is some good incidental music by William Brodie which adds not a little to the enjoyment of the sketch. JAMES D. SLADE.

## Sydney Shields and Company.

At Proctor's 125th Street last week Sydney Shields and company presented Broadway, U. S. A., by Allen Gregory Miller. The billing of the act is misleading, Sydney Shields being the

girl in the act, while the feature part is played by John Piazza. The story is one about a will being left by a rich English uncle bequeathing a fortune to his nephew, an American (played by Piazza), the conditions being that he marry a cousin whom he never has seen (of course), and become an English subject, the latter condition gave the author a chance to use all the "kind applause" stuff on the market (except "Dial" it), but it came in a legitimate manner and pleased. Maurice Barrett plays an English barrister very well, and proves an excellent foil for the "America-beats-England" stuff the author is responsible for. The sketch scored many laughs and seemed to please the Harlem audience, and it is worthy of serious consideration from the booking office. Miss Shields has a pleasing way about her and plays the part of the cousin excellently. The word "hell" figures in the last line of the act (a very good "kind applause" speech). It fits in all right and does not sound offensive, but is bad taste, especially for matinee audiences.

## Curtis-Wilson Company.

Thomas R. Curtis, Ella Wilson and company were seen at the Third Avenue last week in Miss Wilson's comedy sketch, "What Happened to Brown." At the Saturday matinee the act was one of the biggest laugh producers seen hereabouts this season, and if the sketch can win as many laughs as it did with a children's audience, where situations and not lines were made to tell what it would be with an audience of grown-ups can well be imagined. The sketch in brief tells the story of a quarrelling husband and wife and a visiting friend, the latter disguising himself as the first husband of the wife, who really has been dead for some years. The friend succeeds in bringing the pair together and then he discloses his real identity. A lot of good farce-comedy business is used and it was this quite as much as the lines that made the act the hit it was. The cast was as follows: Mr. Curtis as the friend, Miss Wilson as the wife, and John F. Ryan as the husband. All gave good account of themselves. A black gown, princess cut, and made of one mass of heavy jet, solidly appliqued, is deserving of a word of mention. It was one of the most effective costumes seen this season.

## Pedersen Brothers.

For a ring aerial act the Pedersen Brothers who made their first appearance in town at the Fifth Avenue last week, are a most remarkable team of acrobats. Their apparatus is most simple, consisting as it does of a single pair of ivory handled rings suspended by chains from a steel bar. The feats accomplished are many of them familiar to most vaudeville audiences, while others are new and startling. They are snappy and clever in their form and appearance and go through their "stunts" with agility that is deserving of the highest praise. The closing feat, done by one of the team and which he calls "The Pedersen Trick" has not been seen before and is a wonderful one. It consists of the man taking an ankle hold at right angles to one of the steel supports, bracing himself with the flat of his other foot and turning around the pole and slowly sliding downwards until he reaches the stage. This alone is worth the price of admission and places the act on a high plane, and it is needless to say that the feat won a generous round of applause.

## Thalero's Novelty Circus.

At the Hippodrome last week Thalero's Novelty Circus was given its first metropolitan showing, coming second on the circus bill of this big amusement place. Entertainment. The act is a good one and consists of a series of quite remarkable feats by four Shetland ponies, a small donkey and four fox terriers. The first part by the ponies was not particularly remarkable, including as it did the usual feats of maneuvering, kneeling, bowing, jumping, etc., done by most horse acts. The closing feat by the dogs upon the backs of the ponies, however, deserve special attention as these four little canines go through a series of jumps and back somersaults from one pony to the other and finally with all four upon one pony's back, that would make any human bareback rider sit up and take notice. At the Thursday matinee the act was voted a decided hit. A woman in canary colored, tinselled, sourette dress and a man in conventional ring evening garb put the animals through their paces.

## Three Travesty Girls.

The Three Travesty Girls appeared at Proctor's 125th Street the latter half of last week. The girls are Fannie Wood, who is the feature of the act; Beta Girard and Vera Atwood. The act tells how two society girls were induced to go on the stage by a sourette and find themselves estranged by the same. Fannie Wood is perhaps a comedienne would be better, for the way she handles comedy lines is equal to almost any of the comedienne that have shown around here lately. She has a very good personality, and during the act sings "I Don't Care," doing an unannounced imitation of Eva Tanguay and without the Tanguay costume. The act introduces a travesty on a minstrel show and a melodrama, both of which are very funny. The two girls doing straight work in the act are not quite strong enough, and the costume could be improved; a change of costume for all concerned would help. With these faults remedied and a little change here and there in the dialogue the Three Travesty Girls will make a big time act.

## Ray Thompson.

Few equestriennes have been seen who were such a big hit as was Ray Thompson when she made her premier metropolitan appearance at the Hippodrome last week. And few women riders could accomplish what Miss Thompson does, riding as she does upon a beautiful, big black horse, without rein or bridle. Her form in equestrianism is beautiful, as is her appearance from the front and control of her steed is quite as remarkable as is her control of herself. She wore a stunning black velvet habit with a large picture hat to match, a big white plume effectively setting off the head gear. Her saddle and stirrups were of white, making a striking contrast to the coal-blackness of the horse and her dress. Miss Thompson is a welcome addition to the circus bill of the Hippodrome and her stay there will probably last the entire season. She deserves it, anyhow.

## The Vaudeville Trio.

The Vaudeville Trio is the name that these vaudeville singers and dancers have chosen for their act. The Keith and Proctor's 125th Street house gave it its first showing in town last week. The act opened in one with a man in a spot who rendered "Will You Miss Me Just a Little Bit?" The two girls in the trio came on here, appearing in white flannel dresses, which match the white flannels of the man quite effect. A ball game song was next in order by the

## LOTTIE WILLIAMS' RECENT HIT.



Now quite securely launched in vaudeville with Edmund Day's sketch, "On Stony Ground," for a dramatic craft, Lottie Williams has amply proved that she can do as profitably and successfully in "variety" waters as she has done for so many seasons through the "legitimate" seas. In Mr. Day's sketch Miss Williams finds generous opportunity to display her versatility, since the action of "On Stony Ground" moves from pathos to comedy in transitions as quick as that only a player of Miss Williams' gifts could accomplish them convincingly. In the display of emotion of the former kind Miss Williams is sincere and true, and her comedy methods are always in good taste and as mirth-provoking as the most hardened vaudeville follower could wish.

man, with a dance to follow it; and then the two girls appeared in Dutch costumes and sang a national song, the man joining them and then closing the number with a character dance. In Scotch kilts the trio rendered "Bonnie, My Highland Lassie," for a finish, a Scotch dance closing the act. Time, twelve minutes. On Tuesday night the trio scored a small sized hit.

## Three Ploetz-Larells.

Working at the same time with two other acts, the Three Ploetz-Larells, acrobatic women balancers and contortionists, appeared at a slight disadvantage when they made their metropolitan debut at the Hippodrome last week. They were placed on the (stage) left of the big starboard and in their yellow dressings they showed off to advantage. Their act consists of a series of hand, head, foot and other balancing feats and some contortion work. At the Thursday matinee they scored a goodly sized hit.

## The Woman in the Case.

At Keith and Proctor's 125th Street Theatre last week a new mystery act was presented under the name of The Woman in the Case. The act consisted of a glass cabinet, which was placed in position in full view of the audience, and then screened in, a woman being discovered in the interior when the screen had been withdrawn. It was well received on Tuesday night.

## THE NEW HIPPODROME BILL.

At the Hippodrome last week the circus bill was entirely changed and eight acts new to this amusement resort were seen, three of them being new to New York. These are reviewed under New Acts and include Ray Thompson, Thalero's Novelty Circus and the Three Ploetz-Larells. The other acts were as follows: Ella Bradner and Frederick Horick in their bareback riding act, both of the performers scoring a big hit, as their feats were truly remarkable and in exceptionally good form. The Lorch Family of six men, two women and two boys went through a clever series of risley and other acrobatic tumbling feats. The closing "stunt" of a human pyramid upon the legs of one if the men when nine of the troupe balanced themselves one above the other, is quite the most wonderful feat of its sort yet seen in town, and it is needless to say that it was applauded vigorously. The Five Pores did some very clever ladder balancing, occupying the center of the stage, with the Manella-Marnita Troupe of equilibrist and hand and hand balancers on their right. This troupe of three women and one man scored a heavy hit and their closing sleigh bell feat in which it being done by the Dankmar-Schiller Troupe which played the Bronx Theatre last week, was applauded vociferously. Deserado closed this portion of the Hippodrome bill and his dare-devil dive upon a wooden slide, from the top of the promontory, sent the chills through those in the audience and upon the stage. Taken all in all the new circus acts are quite as pleasing as any heretofore offered at this house and they certainly proved entertaining to the Thursday matinee audience.

## MISS WAKEFIELD IN SOUTH AMERICA.

Willis Holt Wakefield announces her intention of touring through several countries in South America, starting from New York on Christmas Day, Dec. 25. She will visit the Panama Canal zone, Colon and cities in Venezuela, Guatemala, and later she will go to Jamaica. During the tour she will appear at local theatres where she will render a repertoire of her dainty and appealing recitative songs.

## PENCILLED PATTERN.

The word "money" does not mean so much anywhere as it does in the show business.

On account of competition one picture house in Baltimore is giving away silk underskirts and another one pieces of cut glassware. If they keep on opening theatres the Baltimore people won't have to buy any clothes or house furnishings.

Vincent MacCarthy, of the vaudeville team of MacCarthy and Major, has been engaged by Low Fields to play a French part in Andrew Mack's forthcoming production.

We have funny laws in this country. Irene Franklin sings a song of which she is the owner, and the courts cannot decide whether some one else has the right to steal it from her or not, under the guise of an imitation. It's a cinch some of the people doing "imitations" do not need a certain advertised nerve tonic.

If the Shuberts don't look out some of the theatrical papers will have them in the vaudeville business.

Joseph Freedman, of the Leo Feist staff, left for Baltimore to take charge of two of Feist's music stores.

George Reban is getting square on the theatregoers who used to dare him to make them laugh when he played comedy roles, by making them cry with The Sign of the Cross.

It is rumored that Harry Cooper, of the Empire City Quartette, is going to be starred in The Sign of the Cross. Jules Ruby thinks he should book it.

Frank Bohm has booked Jack Johnson, the heavyweight champion, for six weeks in vaudeville and burlesque at \$1,500 weekly. During the months of February and March Johnson will tour Pennsylvania and Ohio under Bohm's direction. Although it is not generally known, Joe Wood was the first one to manage Johnson. Now the colored man is the heavyweight champion of the world, Joe claims the small time championship.

Vaudeville Dictionary: "Sister Act"—The only kind of an act that ever gets an interview with an agent. "Riot"—A much abused word, showing how easily some people can be misled. "Agent's Office Boy"—Conceded by every one to be the most important personage in the world.

A manager of a picture house, that uses three acts, changing twice a week, sits in the audience Monday and Thursday afternoons with a pad and pencil taking notes of what he doesn't like. He is just breaking in the business, and some one told him he couldn't be a regular manager unless he did it.

If the walls in the Long Acre Building could talk they could tell some funny stories. There is more business done in the hallways than there is in the offices.

Some acts would rather lay off at three hundred a week than work steadily at one hundred and fifty.

This is the time of the year that comedians and comedienne announce through their press agents that "next year they will appear only in serious roles." It's about time they "pulled some new stuff."

Christmas week is coming, and the "legits" are thinking about that "half salary" clause and the vaudeville folk are wondering if they'll get any salary.

Local Improvements.—Max Witt got a hair cut. Out of town papers please copy.

It's all right to encourage youth and give "Young America" a chance, but it is hardly good policy to let office boys book circuits of houses, as a certain rising booking combination does with several of the circuits in its fold. It may save money for the managers, but artists should at least be allowed to do business with people who know something about the business.

The Times Square Circuit has been formed. It consists of the sidewalks and corners from Forty-second to Forty-fourth streets on Broadway. There are some high class acts "playing" it, too.

Be light-hearted. It doesn't cost anything.

When giving out the "kind applause" medals don't forget the fellows who sing "The Wearing of the Green." And the funny part of it is that very few of them are Irish.

St. Nicholas and company, presenting Yuletide, will soon be headlining all over. THOMAS J. GRAY.

## NYBO AGENCY ENLARGES.

The Nybo agency which was opened by Joe Wood several weeks ago, with offices at 1334 Broadway, has made remarkable progress since its start. It is now announced that since Harry Leavitt has taken charge of the business, that further rapid strides are in view. Mr. Leavitt has for the past three years been in charge of the Seattle office of the Sullivan-Ginsdine Circuit and his experience while directing the affairs of that large vaudeville booking firm amply qualify him for the new work he has mapped out for himself. He will send three men on the road to secure acts and houses and a big circuit will soon be developed, working in conjunction with all of the independent circuits in the West. Much of the success of the Nybo agency has been due to the efforts of Sig. Wechter, who has labored night and day with but little respite during the past months since the agency came into being.

## MME. GUILBERT AT STUYVESANT.

Madame Yvette Guilbert is scheduled to appear at the Stuyvesant-Relaceo to-day (Tuesday), Wednesday and Thursday, when she will render a repertoire of her songs as well as a series of impersonations which have served to make her such a notable artist both here and abroad.







- Poll's, New Haven, Conn., Poll's, Scranton, Pa., 13-18.  
 Gabriel, Kid—Keith's, Prov., R. I.  
 Gallimore, Arthur—South America, Oct. 25—Indefinite.  
 Gardner, Georgia—Star, Muncie, Ind.  
 Gardner, J. H.—Arcade, Toledo, O.  
 Gardner, Harkin and Griffin—Maj., Seattle, Wash.  
 Gardner and Stoddard—Alhambra, London, Eng., Dec. 6-Feb. 7.  
 Gardner and Vincent—Cook's, Rochester, N. Y.  
 Garner and Barker—Orph., Eau Claire, Wis.  
 Garson, Marion—Poll's, Hartford, Conn.  
 Gath, Karl and Emma—Maj., Little Rock, Ark.  
 Geiger and Walters—Bennett's, Hamilton, Can.  
 Gelsa Girls, Eight—Maj., Ohio.  
 Gennaro's Band—Family, Moline, Ill., 13-18.  
 Gerken, Ed.—Grand, Augusta, Ga.  
 Gerlach, Mr. and Mrs. Carl—Bijou, Calumet, Mich.  
 Gilbert, Harry—Orph., New London, Conn.  
 Gillett's Baboons—Proctor's, Albany, N. Y.  
 Gillman and Murray—Hammerstein's, N. Y. C.  
 Gillman, Walter—Hammerstein's, Chgo., Ill., Milwaukee, Wis., 13-18.  
 Gilroy, Haynes and Montgomery—Temple, Ft. Wayne, Ind.  
 Girard and Gardner—Temple, Ft. Wayne, Ind.  
 Girdler's Dogs—Temple, Ft. Wayne, Ind.  
 Girls from Melody Lane—Orph., Evansville, Ind.  
 Girls with the Angel Voice—Wm. Penn, Phila.  
 Glose, Augusta—Temple, Detroit, Mich., 13-18.  
 Goldsmith and Hoppe—Orph., Lincoln, Neb.  
 Goodman, Musical—Maj., Little Rock, Ark.  
 Gordon, Eleanor—Keith's, Boston.  
 Gordon and Eldridge—Keith's, Boston.  
 Gordon and Marx—Mary Anderson, Louisville, Ky.  
 Gordon and Pickett—Maj., Johnston, Pa.  
 Gort, Trio—Linden, Winnipeg, Can.  
 Graham and Holmes—Wilson, Balto., Md.  
 Grantley, Helen—K. and P. 5th Ave., N. Y. C.  
 Grastrex, Helen—Keith's, Prov., R. I.  
 Grimm, Harry—Grand, Juliet, Ill.  
 Grover, Mildred—Grand, St. Louis.  
 Gruber, Max—Proctor's, Newark, N. J.  
 Guertin, Louis—Orph., Harrisburg, Pa.  
 Hall, Alfred K.—Wm. Penn, Phila.  
 Hall Bros.—Hathaway's, New Bedford, Mass.  
 Hall, Geo. F.—Pavilion, Liverpool, Eng., 6-11, Hippodrome, Manchester, 13-18, Empire, Ashton, 20-25.  
 Haley and Haley—Lyric, Terre Haute, Ind.  
 Hallen and Fuller—American, Boston.  
 Hamilton, Estella B.—Maj., Ann Arbor, Mich., Bijou, Flint, 13-18.  
 Hamlin, Thos.—Columbia, St. Louis.  
 Hanson, Three—Colonial, N. Y. C.  
 Harney and Bayles—Maj., Houston, Tex.  
 Hardeen—American, Chgo.  
 Harida, Two—Temple, Grand Rapids, Mich.  
 Harlan, Otto—Grand, Pittsburgh.  
 Harrison, James—Columbia, Cinl., O.  
 Harris and Robinson—Queen, San Diego, Cal.  
 Harvey, Ellise—Bijou, Winnipeg, Can.  
 Hastings and Wilson—Maj., Johnston, Pa.  
 Havelocks, The—Shubert, Utica, N. Y.  
 Hawaiian Trio—Fulton, Bklyn.  
 Hawkins, Lew—Proctor's, Balto., Md.  
 Hayes, Brent—Mary Anderson, Louisville, Ky.  
 Hayes and Johnson—Mary Anderson, Louisville, Ky.  
 Hayward and Hayward—Auditorium, Lynn, Mass., Poll's, Hartford, Conn., 13-18.  
 Haywood, Grace—Fulton, Bklyn.  
 Healy, John—Scene, Prov., R. I.  
 Hefton, Tom—Gaiety, Galesburg, Ill.  
 Heidelberg Four—Murray, Richmond, Ind.  
 Hein Children—Trent, Trenton, N. J.  
 Herbert and Wiggins—Hippodrome, Ind.  
 Herbert and Vance—Bijou, Brainerd, Minn.  
 Herrmann, Adelaide—Dayton, O., Shea's, Buffalo, N. Y., 13-18.  
 Herz, R. C.—Temple, Rochester, N. Y.  
 Hibbert and Warren—Chase's, Washington.  
 Hob Life in Jail—Alhambra, N. Y. C.  
 Hills and Whitaker—Hippodrome, Des Moines, Ind., 6-11, Empire, Walsall, 13-18, Empire, New Cross, 20-25, Argyle, Birkenhead, 27-Jan. 1.  
 Hill, Cherry and Hill—Poll's, Worcester, Mass.  
 Hillman, Geo—Maj., Ft. Worth, Tex.  
 Hilliers, Three—Gem, Raleigh, N. C.  
 Hite, Mabel, and Mike Donlin—Grand, Indianapolis, Ind.  
 Hock, Emil—Hathaway's, New Bedford, Mass.  
 Hodges and Darrell—Maj., St. Louis, Ill.  
 Hathaway's, 13-18.  
 Hoer and Lee—Orph., Bklyn.  
 Hoer and Moser—Grand, Portland, Ore.  
 Holman Bros.—Elite, Rock Island, Ill.  
 Holman, Harry—National, Chgo., Bijou, Milwaukee, Wis., 13-18.  
 Holt, Edwin—Maj., Milwaukee, Wis.  
 Hopkins and Astell—Orph., Butte, Mont.  
 Horton and La Triska—Hathaway's, Lowell, Mass., Keith's, Prov., R. I., 13-18.  
 Hosmer, Harriet—Victoria, Balto., Md.  
 Houston, Fritz—Varieties, Canton, Ill.  
 Howard, Bert—Auditorium, Cinl., O.  
 Howard and Lewis—Pantages' Tacoma, Wash.  
 Howard Bros.—Orph., Atlanta, Ga.  
 Howard and Howard—Orph., Salt Lake City, U.  
 Howard and Howard—Keith's, Phila.  
 Howard and Collins—Keith's, Columbus, O.  
 Howler and Leslie—Orph., Tampa, Fla.  
 Hughes, Gene—Bronx, N. Y. C.  
 Hulbert and De Long—Family, Billings, Mont.  
 Huntings, Four—Colonial, Lawrence, Mass.  
 Hume and McIntyre—Orph., Des Moines, Ia.  
 Hymack—Columbia, Cinl., O.  
 Imperial Minstrels—Victoria, Balto., Md.  
 Indianapolis, Four—Temple, Rochester, N. Y.  
 Ingram, Beatrice—Auditorium, Lynn.  
 Irwin, Flo—Hammerstein's, 13-18.  
 Ishikawa Japs—Wm. Penn, Phila.  
 Italian Trio—Trent, Trenton, N. J.  
 Jacobs and Sargent—Pantages', Seattle, Wash.  
 Jackson, Joe—Grand, Indianapolis, Ind.  
 Jarvis and Martin—Maj., Little Rock, Ark.  
 Jerome, Clara Belle—Mary Anderson, Louisville, Ky.  
 Johnsons, Musical—Columbia, Cinl., O.  
 Johnstone, Ralph—Plaza, N. Y. C.  
 Johnston and Hasty—Bennett's, Montreal, Can.  
 Jolly and Wild—Maj., Cedar Rapids, Ia.  
 Jones and Mayo—Orph., Portland, Ore., Orph., Salt Lake City, U., 13-18.  
 Jones and Delevy—Proctor's, Albany, N. Y.  
 Kalinowski Bros.—Maj., Houston, Tex.  
 Kalmer and Brown—Keith's, Phila.  
 Kamelin and Bell—Crescent, Homestead, Pa.  
 Kane, Joe—Bronx, N. Y. C.  
 Kaufman, Reba and Inez—Apollo, Berlin, 1-31.  
 Keaton, The—Greenpoint, Bklyn.  
 Keene, J. Warren—Proctor's, Albany, N. Y.  
 Keim, Adelaide—Proctor's, Albany, N. Y.  
 Keller, Annette—Orph., Bklyn.  
 Kellins, Eight—Shea's, Toronto, Can.  
 Kelly and Catlin—Bijou, Dubuque, Ia.  
 Kelly and Rio—Grand, Cleveland, O.  
 Kemp, The—Orph., Bklyn.  
 Kenna, Chas.—Wm. Penn, Phila.  
 Kennedy and Farley—Howard, Boston.  
 Kennedy, Lee J.—Auditorium, Cinl., O.  
 Kennedy and Rooney—Colonial, Indianapolis, Ind.  
 Kenay, McElhan and Platt—Orph., Boston.  
 Kenton, Dorothy—Empire, London, Eng., 6-Jan. 15.  
 Killian and Moore—American, Frisco.  
 Kittle Duo—Victoria, Balto., Md.  
 Kleins, Musical—Acker's, Halifax, N. S.  
 Klindt Bros.—Maj., Cedar Rapids, Ia.  
 Kios Sisters—Grand, Indianapolis, Ind.  
 KNIGHT, HANLAN K.—Grand, Pittsburgh.  
 Keith's, Phila., 13-18.  
 Koehler, Grace—Varieties, Terre Haute, Ind.  
 Kohler and Adams—O. H., Salisbury, Md.  
 Kohler Trio—American, Boston.  
 Kokin, Mignonette—Proctor's, Albany, N. Y.  
 Kramer, Annie and Maude—Empire, New Cross, London, Eng., 6-11, Empire, Sheffield, 13-18.  
 Kraske, Hull, 20-25, Empire, Leeds, 22-Jan. 1.  
 Kratous, The—Palace, London, Eng., Nov. 1, Dec. 13.  
 Krogman Bros.—Mary Anderson, Louisville, Ky.  
 La Belle Juggling—Lyric, Danville, Ill.  
 La Petite Revue—Columbia, St. Louis, Maj., Milwaukee, Wis., 13-18.  
 La Rose Bros.—Gaiety, Bangor, Me., Howard, Boston, Mass., 13-18.  
 La Vine, Gen. Ed.—Orph., Los Angeles, Cal.  
 Lambert and Williams—Grand, Fargo, N. D.  
 Lamont and William—Maj., Ft. Worth, Tex.  
 Lamont, Harry—Scene, Prov., R. I.  
 Lancaster, Mr. and Mrs. Tom—Colonial, Richmond, Va.  
 Lane and O'Donnell—Poll's, Bridgeport, Conn.  
 Lashwood George—Plaza, N. Y. C.  
 Lasky's Imperial Musicians—Maryland, Balto., Md.  
 LASKY'S SONG SHOP—Bennett's, Montreal, Can.  
 Lasky's At the Country Club—Orph., Omaha, Neb., Maj., Des Moines, Ia., 13-18.  
 Lasky's At the Waldorf—Trent, Trenton, N. J.  
 Lasky's Hobos—Orph., Salt Lake City, U.  
 Lasky's Pianoforte—Colonial, N. Y. C.  
 Latina, Mlle.—Bijou, Dubuque, Ia.  
 Laughlin, Anna—Grand, Indianapolis, Ind.  
 Lavine and Cross—Maj., Milwaukee, Wis.  
 Larine and Ward—Santo, Matanzas, Cuba.  
 National Havana.  
 Le Croix, Paul—K. and P. 5th Ave.  
 Le Demi, Frank—Alhambra, London, Eng., Dec. 6-Jan. 5.  
 Lee Bros. and Allen—Poll's, Springfield, Mass.  
 Lee, Tunc—Ferry, Bklyn.  
 Leick, John S. and Mabel Keith—Dundee, Scotland, 6-11, Aberdeen, 20-25, Manchester, Eng., 27-Jan. 1.  
 Leighton, Three—Orph., Memphis, Tenn.  
 Lemuel and Lemuel—Wilson, Balto., Md.  
 Lewis, Lily—Maj., Chgo.  
 Leonard and Russell—Orph., Atlanta, Ga.  
 Leonard and Ward—Wilson, Balto., Md.  
 Leonard, The, and Richard Anderson—K. and P. 5th Ave., N. Y. C.  
 Leslie, Bert—Grand, Indianapolis, Ind.  
 Leslie, Eddie—Maj., Sioux Falls, S. D.  
 Leslie, Geo. W.—Arcade, Toledo, O.  
 LESTER, GREAT—Hippodrome, Cleveland, O.  
 Lewis and Sinclair—Colonial, Lawrence, Mass.  
 Lewis and Chas.—Lyric, Mobile, Ala.  
 Libby, Al—Victoria, Balto., Md.  
 Linton and Lawrence—Orph., Bklyn.  
 Linton, Tom—National, Frisco.  
 Littlefield, O. W.—Family, Hagerstown, Md.  
 Livingston, David—Grand, Alliance, O., 6-8, Orph., Mass.  
 Livingston, Edith—Maj., Dallas, Tex.  
 Lloyd and Connelly—Superba, Augusta, Ga.  
 Lloyd, Hugh—Hippodrome, Cleveland, O.  
 Loftis, Cecilia—American, N. Y. C.  
 Lorette, Mlle.—American, N. Y. C.  
 Love and Schae—Scene, Toledo, O.  
 Long Ace Quartette—Chase's, Washington.  
 Loughlin's Dogs—Empire, Frisco.  
 Luby, Edna—Alhambra, N. Y. C.  
 Lucas, Luciana—Orph., Omaha, Neb.  
 Lucier and Ellsworth—Crystall, Milwaukee, Wis.  
 Luckies, Fred—Portland, Ore.  
 Lukas, Alexander—Palace, Grimsby, Eng., Nov. 20-11, Empire, York, Eng., 13-25, Palace, Blackpool, 27-Jan. 4.  
 Luker's Bears—Orph., Haverhill, Mass.  
 Lukashina, The—Coliseum, London, Eng., 6-11, Empire, Birmingham, 13-18, Empire, Newcastle, 20-25, Empire, Sunderland, 27-Jan. 1.  
 Lustige Weiber—Hippodrome, Cleveland, O.  
 Lyons and Yocco—Keith's, Phila.  
 Mack, Tom—Arcade, Toledo, O.  
 Mack, Wilbur, and Nella Walker—Columbia, St. Louis.  
 Macphee, The Keith's, Columbus, O.  
 Madoney, Sam—Keith's, Phila.  
 Makereka Quart—Orph., Bklyn.  
 Malla and Bart—Poll's, Springfield, Mass.  
 Malvern Trio—Bell, Oakland, Cal.  
 Mantell's Marionettes—Pantages', Sacramento, Cal.  
 Marabini, Luigi—Temple, Detroit, Mich.  
 Marcel and Boris—Temple, Detroit, Mich.  
 Marcel and Lucet—Family, Moline, Ill.  
 Marco Twine—Colonial, Indianapolis, Ind.  
 Marimba Band—Scene, Prov., R. I.  
 Marshall and King—Folies Bergeres, Mexico City.  
 Marx, Mlle.—Wigwam, Frisco.  
 Martinette and Sylvester—Grand, St. Louis.  
 Martins, Fling—Keith's, Phila.  
 Martins, Dancing—Bijou, Calumet, Mich.  
 Marzello and Wolfe—Howard, Boston.  
 Matthews and Ash—Columbia, St. Louis.  
 Maxin's Models—Grand, St. Louis.  
 McCane, Mabel—Orph., Frisco, Orph., Oakland, 13-18.  
 McConnell and Simpson—Orph., Los Angeles, Cal., 6-18.  
 McCuskey, John—Shea's, Toronto, Can.  
 McCree, June—Fulton, Bklyn.  
 McDeritt and Kelly—Bennett's, Montreal, Can.  
 McEluff, James—Scene, Waltham, Mass.  
 McDowell, John and Alice—Ft. Worth, Tex.  
 McGreevy, Mr. and Mrs. Jack—Grand, Indianapolis, Ind.  
 McGuire, Tuis—Maj., Ft. Worth, Tex.  
 McKay and Cantwell—Poll's, Springfield, Mass.  
 McMahon and Chappelle—American, Chgo.  
 McWatters and Tyson—Plaza, N. Y. C.  
 McWitte Twins and Clay Smith—Grand, Pittsburgh, Grand, Syracuse, N. Y., 13-18.  
 McWitte and Adele—Toledo, O.  
 Merriam, Billy and Eva—Gaiety, Springfield, Ill.  
 Merriam and Roney—Bijou, Hancock, Mich.  
 Merrill and Otto—Temple, Rochester, N. Y.  
 Middleton and Scollerville—Maj., Chgo.  
 Miller, Harry—Maj., Little Rock, Ark.  
 Miller and Butler—Scene, Prov., R. I.  
 Millman Trio—Mary Anderson, Louisville, Ky.  
 Orph., Memphis, Tenn., 13-18.  
 Mitchell and Cain—Crystall, Milwaukee, Wis.  
 Moffatt, Margaret—Grand, Evansville, Ind.  
 Montgomery, Frank—Princess, Youngstown, O.  
 Montgomery, Marshall—Maj., Milwaukee, Wis.  
 Montgomery Musical Duo—Victoria, Balto., Md.  
 Montgomery and Healy Sisters—Orph., Kansas City, Mo.  
 Montgomery and Moore—American, N. Y. C.  
 Montrose, Frank—Grand, St. Louis.  
 Moore, Geo. Audin—Poll's, Worcester, Mass.  
 Moran and Wiser—Adwick, Manchester, Eng., 6-11, Empire, Leeds, 13-18.  
 Morichini, Mlle.—Columbia, Cinl., O.  
 Morrell, Frank—Alhambra, N. Y. C.  
 Morris, Leon—Orph., St. Paul, Minn.  
 Morris and Morton—Wigwam, Frisco.  
 Morrow and Schellberg—Wm. Penn, Phila.  
 Mortimer, Lillian—Columbia, St. Louis.  
 Morton-Jewell Troupe—Poll's, Bridgeport, Conn.  
 Morton, Four—Plaza, N. Y. C.  
 Mostert, Fred and Eve—Criterion, Chgo.  
 Mueller and Mueller—Bijou, Battle Creek, Mich.  
 Murphy and Francis—Fulton, Bklyn.  
 Murphy and Willard—Maj., Houston, Tex., Maj., Galveston, 13-18.  
 Murray, Elizabeth M.—Poll's, New Haven, Conn.  
 Murray, Marion—Bronx, N. Y. C.  
 Murray and Mack—Orph., Sioux City, Ia., St. Paul, Minn., 13-18.  
 Myrma, Divine—American, Chgo.  
 Nasarre, Nat—Grand, Portland, Ore.  
 Neapolitan, The—Orph., Harrisburg, Pa.  
 Neff and Starr—Orph., Atlanta, Ga.  
 Nevius and Erwood—Orph., St. Paul, Minn.  
 Newell and Niblo—Lyric, Dayton, O., Grand, Indianapolis, Ind., 13-18.  
 Nichols Sisters—Keith's, Boston.  
 Nicholson and Norton—Plaza, N. Y. C.  
 Norman, Mary—Orph., St. Paul, Minn., 13-18.  
 Normans, Juggling—Maryland, Balto., Md.  
 North, Bobby—Keith's, Boston.  
 O'Brien, Jack—Crystall, St. Joseph, Mo.  
 O'Brien Troupers—Keith's, Prov., R. I.  
 O'Grady's Cuckoos—Maj., Denver, Colo.  
 O'Grady Comedy Four—Pantages', Spokane, Wash.  
 Orth and Fern—K. and P. 5th Ave., N. Y. C.  
 Osara, The—Bijou, Valley City, N. D.  
 Pantier, Lena—Maj., Milwaukee, Wis.  
 Parisian Statues—American, N. Y. C.  
 Pauline—Fulton, Bklyn.  
 Pederson Bros.—Grand, Pittsburgh.  
 Percival, Shaw and Sherman—Grand, Cleveland, O.  
 Pernage Bros.—Orph., Seattle, Wash.  
 Peter-Shea's, Buffalo, N. Y.  
 Phantastic Phantoms—American, Chgo.  
 Phillips, Mondane—Crystall, Trinidad, Colo.  
 Phillips Sisters—Proctor's, Elizabeth, N. J.  
 Picketts, Arthur J.—Maj., Johnston, Pa.  
 Plunkett and Ritter—Lyric, Uniontown, Pa.  
 Pollard, Daphne—Colonial, Indianapolis, Ind.  
 Prato's Circus—Orph., St. Paul, Minn.  
 Prince, Arthur—Colonial, Indianapolis, Ind.  
 Pryor, Billy—Howard, Boston.  
 Puck, Two—Temple, Rochester, N. Y.  
 Quigley Bros.—Temple, Detroit, Mich.  
 Rac and Brosche—Bijou, Battle Creek, Mich.  
 Rafferty's Dogs—Circus Publications, Havana, Cuba, Nov. 20-18.  
 Rajan, John—Variety, Allegheny, Pa.  
 Rastus and Banks—Hippodrome, Belham, Eng., 6-11, Empire, Bedford, 13-18, Palace, Gloucester, 20-25, Palace, Perth, South Wales, 27-Jan. 1.  
 Rauf, Claude—Bijou, Hammond, Ill.  
 Raymond, Alice—Empire, Bristol, Eng., 6-11, Palace, Leicester, 13-18, Trilby, Manchester, 20-25, Empire, Bedford, 27-Jan. 1.  
 Raymond, Ruby—Columbia, Cinl., O.  
 Rayno's Dogs—Hippodrome, Cleveland, O.  
 Redford and Winchester—Orph., Reading, Pa.  
 Trent, Trenton, N. J., 13-18.  
 Reed, John P.—Family, La Fayette, Ind.  
 Reed, John P.—Maj., Chgo., Orph., Lincoln, Neb., 13-18.  
 Reiff Bros. and Murray—Temple, Detroit, Mich.  
 Reynolds, Walter—Proctor's, Coburn, N. Y., 6-8, Proctor's, Troy, 9-11, Proctor's, Elizabeth, N. J., 13-18, Proctor's, Newark, 10-18.  
 Rice, Andy—Colonial, N. Y. C.  
 Rice and Everett—Colonial, Indianapolis, Ind.  
 Richards, Harry H.—Maj., Milwaukee, Wis.  
 Richardson, Three—Maj., Ft. Worth, Tex., Maj., Dallas, 13-18.  
 Riley and Ahern—Orph., Savannah, Ga.  
 Ringling Great—Hammerstein's, N. Y. C.  
 Ritter, Max, and Grace Foster—Cambridge, Eng., 6-11, Woolwich, 13-18, Putney, 20-25, Nottingham, 27-Jan. 1.  
 Roberts and Fulton—Grand, Minneapolis, Minn.  
 Robidillo—Maj., Chgo.  
 Rocamora, Suzanne—Proctor's, Albany, N. Y.  
 Rocamora, Irene—Columbia, St. Louis.  
 Rooper, Pat, and Marion Bent—Bennett's, Montreal, Can.  
 Rosaries, The—Maj., Houston, Tex.  
 Rose and St. Clair—Maj., Winchester, Ia.  
 Rose Sisters—Hathaway's, Boston.  
 Rostain and Butler—Howard, Boston.  
 Rowley, Sam—Hippodrome, Cleveland, O.  
 Royer and French—Orph., Canton, O.  
 Russell and Church—Maj., Houston, Tex.  
 RYAN, FRED, and MARY RICHFIELD—Temple, Detroit, Mich., Temple, Rochester, N. Y., 13-18.  
 Ryan and White—Grand, Syracuse, N. Y.  
 Sandberg and Lee—Columbia, St. Louis.  
 Sanford, Jere—Bijou, Huron, S. D., Lyceum, Minn., N. Y. C.  
 Saona, Maryland, Balto., Md.  
 Saxton and Kramer—Hippodrome, Zanesville, O.  
 Savage, Sam—Princess, Cochenos, O.  
 Seaback—Bennett's, Montreal, Can.  
 Seidman's Venus—Orph., Kansas City, Mo.  
 Seligman and Bramwell—Orph., Los Angeles, Cal.  
 Semon, Chas. F.—Maj., Chgo.  
 Shaw, Allen—Colonial, Indianapolis, Ind.  
 Sherman, De Forest—Orph., Rockford, Ill.  
 Shepard, Burr—Marshall, Balto., Md.  
 Shields, Fannie—Mary Anderson, Louisville, Ky.  
 Siebrecht, Arthur—Princess, Lexington, Ky.  
 Silbon's Circus—Keith's, Prov., R. I.  
 Simons, Louis, and Grace Gardner—K. and P. 5th Ave., N. Y. C.  
 Sings, Willard—Greenpoint, Bklyn.  
 Sings' Dog and Cat—Pantomime—Folies Bergeres, Mexico City, Mex., indefinite.  
 "Silvers"—Keith's, Boston.  
 Sloan, Blanche—Plaza, N. Y. C.  
 Sloan, Pauline—Bijou, Atlanta, Ga.  
 Smith and Campbell—Grand, Pittsburgh.  
 Snow, Ray W.—Maj., Houston, Tex.  
 Snauld and Dupree—American, Frisco.  
 Spasale Bros.—Hathaway's, New Bedford, Mass.  
 Stanfa, Phil—Keith's, Phila.  
 Stanford, Frank—Lyric, Dayton, O.  
 Steiner and Miller—Orph., Boston.  
 Stanley, Edmund—Orph., Bklyn.  
 Stapleton and Chaney—Orph., Owensboro, Ky.  
 Star Bout—Bronx, N. Y. C.  
 Starr, Mabel—Star, Muncie, Ind.  
 Steger, Julius—Orph., St. Paul, Minn.  
 Steiner, John and King—Bronx, N. Y. C.  
 Stern, Sam—Greenpoint, Bklyn.  
 Stelling and Reville—Columbia, St. Louis.  
 Stewart Musical—Howard's, Boston.  
 Stevens and Le Roy—Orph., Portsmouth, O.  
 Stuart—Alhambra, N. Y. C.  
 Stuart, Frank—Family, Milton, Pa., Family, York, 13-18.  
 Stinson, Musical—Orph., Savannah, Ga.  
 Suratt, Valeska—Colonial, N. Y. C.  
 Susanna, Princess—Robinson, Cinl., O.  
 Sutcliffe, Troupe—Hippodrome, London, Eng., Nov. 22-18, Arclie, Birkenhead, 20-25, Collingwood, London, 27-Jan. 1.  
 SABEL, JOSEPHINE—Palace, London, Eng., 1-Jan. 31.  
 Swain and Osman—Maj., Montgomery, Ala.  
 Taite and Almee—Fulton, Bklyn.  
 Tarlton and Tarlton—Maj., Paris, Ill.  
 Taylor, Eva—Orph., Frisco, 6-18.  
 Tempest and Sunshine—Orph., Los Angeles, Cal.  
 Temple and O'Brien—Lyceum, Port Arthur, Can.  
 Temple, Quartette—Poll's, Scranton, Pa.  
 Keith's, Columbus, O., 13-18.  
 The Quartette—Hammerstein's, N. Y. C., Maryland, Balto., Md., 13-18.  
 The Quartette—Maj., Chgo.  
 Thea, Quartette—Maj., Chgo.  
 Thomas and Payne—Main St., Peoria, Ill.  
 Thornton, James—Hammerstein's, N. Y. C.  
 Tighe, Harry—Orph., Bklyn.  
 Tinner, Frank—Orph., Spokane, Wash.  
 Toledo, Sydney—Globe, Johnston, Pa.  
 Top of the World—Leucery—Keith's, Phila.  
 Tops, Topsy and Topsy—Poll's, Worcester, Mass.  
 Trail of the Pines—Arcade, Toledo, O.  
 Troubadours, Three—Orph., Springfield, O.  
 Orph., Zanesville, 13-18.  
 Truedell, Howard—Poll's, Hartford, Conn.  
 Tuscano Bros.—Unique, Sheboygan, Wis.  
 Underwood, Franklin, and Frances Sloan—Orph., Spokane, Wash., Orph., Seattle, 13-18.  
 Usher, Claude and Fannie—Orph., Kansas City, Mo.  
 Valandus, Les—Temple, Benton Harbor, Mich.  
 Valandus, Auguste—Shea's, Buffalo, N. Y.  
 Van, Billy B., and Beaumont Sisters—Alhambra, N. Y. C.  
 Van, Billy—Colonial, N. Y. C.  
 Van, Chas. and Fannie—Proctor's, Albany, N. Y.  
 Van, Haven—Maj., Ft. Worth, Tex.  
 Varde, Perry and Wilber—Empire, London, Eng., Nov. 22-Dec. 31.  
 Veronice and Hurla-Falls—Greenpoint, Bklyn.  
 Victoria, Myrtle—Bijou, Oklahoma, Wis.  
 Village Choir—Keith's, Boston.  
 Vintana, Two—Poll's, Scranton, Pa.  
 Voolker, Mr. and Mrs. Frederic—Orph., Spokane, Wash., 13-18.  
 Waddell, Fred and Mae—Waterloo, Waterloo, O.  
 Wade, John P.—Keith's, Phila.  
 Wallace, Nellie—Plaza, N. Y. C.  
 Walsh and Lynch—Grand, Indianapolis, Ind., Columbia, Cinl., O., 13-18.  
 Walthour Troupe—Orph., Evansville, Ind.  
 Ward and Curran—Bronx, N. Y. C.  
 Warren and Rinchard—Shea's, Buffalo, N. Y.  
 Wartenburg Bros.—Bijou, Oklahoma, Wis.  
 Waters, Tom—Orph., Kansas City, Mo., Orph., Sioux City, Ia., 13-18.  
 Watson's Farmyard—Grand, Indianapolis, Ind.  
 Wayne and Frey—Criterion, Savannah, Ga.  
 Welch, Joe—American, Boston.  
 Wentworth, Venus and Teddy—Colonial, Lawrence, Mass., Poll's, Worcester, 13-18.  
 Weston, Lucy—American, N. Y. C.  
 Whalen, Mike S.—Bronx, N. Y. C.  
 Wheelan, Albert—Temple, Detroit, Mich.  
 White, Clayton and Marie—Strutts, Shear's, Toronto, Can., Temple, Detroit, Mich., 13-18.  
 Whitney, Tillie—Star, Chgo.  
 Willard and Bond—Trent, Trenton, N. J., Hudson, Union Hill, 13-18.  
 Williams, Chas.—Bijou, Atlanta, Ga.  
 Williams, Gus—Keith's, Prov., R. I.  
 Williams, Lottie—Keith's, Prov., R. I.  
 Willa, Nat M.—Keith's, Columbus, O.  
 Wilson Bros.—Poll's, Bridgeport, Conn.  
 Wilson, Jack—Hippodrome, Cleveland, O., Temple, Detroit, Mich., 13-18.  
 Wilson, Geo.—Star, Seattle, Wash.  
 Winter, Winona—Orph., Kansas City, Mo.  
 Wood and Lawson—Howard, Boston.  
 Woods, W. J.—Sun, Springfield, O.  
 Woodward, Anna—Varieties, Terre Haute, Ind.  
 Work and Green—Keith's, Prov., R. I.  
 WOOD, JOHN and MARY MINDELL KINGSTON—Orph., Memphis, Tenn., Orph., New Orleans, Tenn., 13-18.  
 Wormwood's Monkeys—Hathaway's, Lowell, Mass.  
 Wreckoff, Fred—Maj., Kalamazoo, Mich.  
 Yonker Bros.—Brinkman, Bermuda, Minn.  
 Zanore and Berg—Hippodrome, Crouch End, London, Eng., Nov. 20-11.  
 Zera-Carmen Trio—Poll's, Springfield, Mass.  
 Zetzel and Vernon—Apollo, Berlin, Germany, 31.  
 Zolars, Two—Bijou, Oklahoma, Wis.

## KILLS HOUSE MANAGER.

Mistaking each other for burglars caused the death early on Monday, Dec. 6, of Charles H. Guthrie, stage director of Miner's Theatre, and an East Side politician, the slayer being James Allen, manager of a hotel at Fourteenth Street and Second Avenue. The killing occurred in the apartment house at No. 194 and 198 Third Avenue. Allen had just gone to sleep when he was awakened by strange noises. He rushed to the door and, hearing a noise as if some one was trying to unlock the door, seized his pistol and hastily opened the door. Guthrie, who was standing in the hall, started toward the other man as if to defend himself, when Allen fired one shot and the former fell dead. The bullet had struck his heart. A police officer was at once notified and Lieutenant Maglin and Policeman Delaney began an investigation.

## SIG WACHTER WITH GANE.

Sig. Wächter has discontinued his connection with the Nyko agency and is now with William Gane in the Broadway Theatre Building. He will have charge of the bookings of the various Gane-man houses.

## VAUDEVILLE JOTTINGS.

Eva Tanguay is scheduled to appear at the Fifth Avenue Theatre Christmas week.

Earl Reynolds, the skater, has purchased a Summer home at Rensselaer, Ind.

The Three Deice Sisters played the Alhambra Theatre last week—a big jump from the Fourteenth Street Theatre within a period of less than half a year! The girls had their heart set on the Harlem vaudeville house of Percy G. Williams, and it is needless to say that they are booked well up.

## NOTES OF VARIOUS ACTIVITIES.

Bates and Shalvor's productions of Out in Idaho are meeting with excellent business, and with them safely on their tour the firm is negotiating a new production, Wedding Bells, to be presented in January.

Managers wanting people or plays and the profession in quest of engagements are invited to call on or communicate with the Louis Ballet Company, Inc., which has combined the offices of Hugh T. Swayne and Louis Ballet, occupying the Swayne suite of offices in the Knickerbocker Theatre Building. Robert Frowell, who has entered the business, has charge of the engagement department.

Fred Campbell has written a sketch for Florence Hamilton, entitled Miss Sherlock Holmes, which Miss Hamilton will present shortly in the principal vaudeville theatres.



## VAUDEVILLE JOTTINGS.

Harry Adams, known to the vaudeville stage as J. C. Williams, and one of the team of J. C. Williams and Jennie Sagers, is reported to have committed suicide in the lobby of the Ward Hotel, Fort Dodge, Iowa, on last Friday. It is said that the team had split and that Mr. Adams took his life because he could not see Mrs. Sagers in her room at the hotel.

Alice Lloyd is being given an enthusiastic reception in all the Orpheum houses where she has appeared so far. This past week after a successful engagement in New Orleans the dainty British singer made the longest railroad journey of her career—from the Gulf of Mexico to Spokane.

Mario Bainton is back in America with a contract to tour the Orpheum Circuit. This is Mario Bainton's second visit to America.

The Orpheum Circuit has made a unique contract with Thomas J. Ryan-Richfield company, which calls for those clever comedians' services for two entire years beginning in January. The players to be presented will be selected from their repertoire, and in the towns where two weeks are played Mag Haggerty's Reception and Mag Haggerty, M. D., will be the offering. On the Pacific Coast, where Mr. Ryan and Miss Richfield stay a fortnight longer, Mag Haggerty's Father and Mitty Haggerty's Daughter will also be seen. This will be the first time this series of Mag Haggerty sketches has been seen in the West.

The Orpheum Road Show for 1909-10 assembled last week at the Orpheum Theatre, Memphis. Among the principal features are Ida O'Hara and company, presenting A Bit of Old Ireland, La Titecomb, A Night in an English Music Hall, Melville and Higgins, Hyman Meyer, Max Witt's Melody Lane Girls, and Robledo.

Harry J. Freeman, who has acted as manager of the Mysterious Jewel company for the past season, is now doing his familiar "telepathic" act in one under his stage name of Sidin. He is in charge of the publicity department of the Harkeet Amusement Company, No. 1, and is giving his demonstrations as an advertisement, one week ahead of the attraction.

The Shells, a trio of clever girl dancers, with Mildred, the youngest, featured in toe and fancy dancing, have just closed a most successful engagement of two weeks over Southern time at Jacksonville, Fla.

Vic Hugs, of Cedar Rapids, Iowa, who has been offering his vaudeville attractions at Waterloo, Iowa, for several months, has abandoned his plan because of insufficient patronage.

One of the Hickey Brothers, of a vaudeville team, was quite seriously injured by a fall during a performance at Waterloo, Iowa, last week.

Shepherd Owen, who does a cycle dangle act, has sued Harry Snyder, of Birmingham, Ala., for \$2,000 because, which he claims is due him under a contract. Mr. Owen's home is Waterloo, Iowa.

Joseph W. Stern and Company announce that they have just won a victory in the Supreme court of the United States against Jerome H. Remick and Company. About a year ago Joseph W. Stern and Company state that they obtained a writ of seizure against Jerome H. Remick and Company, arising out of the alleged infringement by Remick of a copyright song belonging to Stern and Company, called "I Don't Like You," written and composed by Clara Hammer. Under the writ of seizure the United States marshal took into his possession several hundred copies of the song found at Remick's various places, together with the plates. Remick moved to vacate the writ of seizure, but the United States Circuit Court denied the motion. Thereupon an appeal was taken to the United States Supreme Court, and that court has just handed down a decision dismissing the appeal. The Stern company announces.

Martin Beck has signed contracts with George Sutton, the veteran billiard player, to appear in vaudeville. The contract is for a season in the West, opening in St. Louis, New York.

Arthur Hagley purchased his Eastern time and opens at the Orpheum, Spokane, Wash., Dec. 12, with all of the Orpheum circuit to follow.

At the Ellis Opera House, Rensselaer, Ind., on Nov. 27, Perry Horton broke what is supposed to be the endurance contest of piano playing, playing thirty-seven hours and thirty minutes without taking his hands from the keys.

## NEW VAUDEVILLE THEATRES.

Princess Theatre at Winona, Minn. (Roesser and Mott, mgrs.) opened Nov. 22 to packed houses. Vaudeville and motion pictures every afternoon at 3 o'clock. Evenings 8 and 9.10. Capacity 350. Opening bill: Helen Shipman, Doherty's Trained Poodles, Edward De Carlier supported by Helen Le Sage and Jack Carmody in Red Leo.

A new vaudeville house at Pensacola, Fla., will open its doors Dec. 1, the name of which is as yet unannounced. Everything modern has been installed, and good business is predicted for the management from the start.

The excavation for the new Orpheum Theatre, at the corner of Thirteenth Street and Toner Avenue, Superior, Wis., is proceeding rapidly, the work being done both by day and night. This theatre will cost in the neighborhood of \$50,000, will be a beautiful edifice and will be up-to-date in every particular. It is the intention of the owners to have the house ready for business in ninety days.

The Gem opened for the first time at Bangor, Me., on Nov. 29, with moving pictures and vaudeville. See Vaudeville Correspondence.

D. C. Scott, proprietor of the Electric and Lyric moving picture houses at Anaconda, Mont., has purchased a new building and will at once remodel it and put in vaudeville and moving pictures. This will give him two show houses on East Park Avenue. Andy Mandoli of the Famous Theatre is advertising for bids for a new vaudeville house on East Park Avenue 80 by 130, to seat 800. He will join the Empire Circuit, and charge fifteen cents.

The new Orpheum Theatre in Mathes block on Washington Street, Dover, N. H., opened on Thanksgiving afternoon with a bill of moving pictures, vaudeville and songs. The theatre is very handsome and solid in appearance and the light effects make it genuinely beautiful. The stage is twenty by forty feet with a height of twenty feet and has been equipped with a full set of scenery of handsome design from scenic artist C. L. Stone of Boston. The house has been equipped with the latest patent opera chairs. The dressing rooms are of good size and as finely equipped as those in much larger theatres throughout New England. The wiring

of the building is all concealed from view. The theatre has a seating capacity of 500 with ample standing room. It was constructed under the direction of J. Edward Richardson, architect. D. A. Gallagher of Manchester has devoted a great deal of time and attention to say nothing of the money that he has expended in putting up the place, and he has without doubt given Dover one of the best moving picture and vaudeville theatres to be found in New England. See Vaudeville Correspondence.

## NEW VAUDEVILLE THEATRE OPERATIONS.

John J. Ryan will open the new Bell Theatre, at Cincinnati, O., during Christmas week. The house is owned by the Bell Theatre Company and was formerly the Vine Street Congregational Church. Nothing but the walls of the original edifice remain at present, however. It will play Sullivan-Considine vaudeville.

The Scenic, Providence, R. I., has commenced a new policy and is now beginning its performances at noon and running until 10.30 p. m. See Vaudeville Correspondence.

The Bijou Theatre at Bayonne, N. J., has been leased to the Bijou Circuit co. of New York for a term of five years from Sept. 1st at an annual rental of \$4,250. Under the terms of the lease only vaudeville attractions are to be given. The signers of the lease are Max Wilner and William for the Bayonne co. and H. H. Feiler and C. A. Coutant for the Bijou Circuit co.

The Orpheum, New London, Conn., is now a split-week house. See Vaudeville Correspondence.

The Antique, Watertown, N. Y. (Gilmore Amusement co. prop.) E. Bruce Frazier, res. mgr., was purchased Nov. 29 from A. J. Osburn by the Gilmore Amusement co. of Oswego, E. Bruce Frazier was transferred from Wonderland to be res. mgr. of this house and was succeeded by Karl E. Willis, formerly mgr. of Murtis Opera House at Auburn. None of the old employees remain at the Antique. New employees: Mrs. Myers tickets; Mr. Myers, operator; Virginia Bicknell, piano; Elmer Nixon, stage carpenter. Policy of house remains practically same, for the present, Nov. 29: Mitchell Trio, Stone and Mackey drew big business. J. H. Moore will open the new Temple Theatre at Rochester on Dec. 9. See Vaudeville Correspondence.

## VAUDEVILLE CORRESPONDENCE.

## CHICAGO.

May de Sousa, gracefully heading the bill at the Majestic last week, surprised and charmed the audiences with a remarkably fine first-class voice and a manner of artistic ease and simplicity. She sang a capital song from The Fortune Teller in the best musical comedy style and then captured the hearts of her hearers with an old favorite, "The Sweetest Story Ever Told," which was tremendously applauded. Ben Mathews and Herbert Ashby again gave their bright comedy sketch. Held Up, making hits as usual with songs and parodies. Edwin Holt and his little co. made The Mayor and the Manicure one of the best little plays seen here in vaudeville. Since the character of wit and humor were thoroughly relished. Gus Edwards' Country Kids were popular chiefly on account of the dancing of Fred Hackett and Jeannette Childs.

Severin in his great pantomime act won great applause at the American Music Hall last week and Arthur Prince repeated his unqualified success of the week before as a master ventriloquist. Charlie Vance sang comic songs with her usual skill and success, but she should take the advice couched in Bert Leslie's warning. "Send the track you're riding on," since the character of "Do Your Duty, Doctor," and another song she sang caused some alarm among her well wishers. Foster and Foster, the Marco Twins, and Friend and Downing were popular.

American this week: R. A. Roberts, McMahon and Chappell, Hardeen, Divine Myra, Plastic Phantoms, Walter James, Frank Bush, and Felix and Caire.

Majestic this week: Eight Gelsa Girls, Harry Bulger, Lily Lena, Curzon Sisters, Middleton and Spelling, Hardeen, Charles F. Semon, and Thalia Quartette.

Haymarket: Walter Kelly, Earl Reynolds, Nellie Donegan, Country Kids, Frederick Raymond co., and Art Bowen.

Criterion: Redpath Napanese, Woods and Woods, Weston, Mr. and Mrs. Allison, and Canton and Curtis.

Star: Conroy-Lemarie co., Nine Pollards, Risley and Reno, Clark and Herman, Frank Rogers, the Deacons, Al Summers, and Lillian Murtha. William Morris has added fourteen local theatre attractions to his list in the last few months, including the Monroe, Fifty-fifth Street and Lake Avenue, and the Majestic in Evanston, the Alcazar, and the Lawndale.

## BOSTON.

Eleanor Gordon, formerly leading lady at the Boston in the stock co., heads the bill of the week at Keith's. Others there are Carter De Haven, The Village Choir, Gordon Eldred, the Nicholas Sisters, Silvers, Bobby North, Apolale's animals, and Gus Edwards' School Boys and Girls.

Julian Ellings, who went on the stage from Bank Officers' Theatricals, is at the American Music Hall, with Joe Welch, Blake's Circus, Raley and Birbeck Hallen and Fuller, George W. Day, the Kohler Trio, the De Voie Trio, the Cardowine Sisters, and the Kinetoscope.

The Avenue Sisters are at the Howard Athenaeum and there is a house olio with Joe Flynn as the leading feature.

The Lid Lifted for a three-act comedy which is a change from the ordinary burlesque and olio.

The Brigadiers, at the Columbia, have the additional special nights at the house to supplement their bills.

The Manhattan Girls continue as a permanent attraction at Austin and Stone's, with an extra vaudeville bill to alternate.

Dezman Thomson is going back to vaudeville for a brief season, and he will begin here at Keith's next week, giving the sketch, Josh Whitcomb, which was the means of office him from variety to the regular stage. He used to play it at the Howard in 1878.

Pauline did his greatest act of outside mystery last week when he tried mind reading at the American Music Hall. He, himself, found a key, which Cornhill found a key, was the means of office him from variety to the regular stage. He used to play it at the Howard in 1878.

## PHILADELPHIA.

According to an official statement made by Manager Walter Sander, there is no truth in the rumor that the Lyric Theatre will be given over to high-class vaudeville under the direction of

William Morris. The statement made by the Shuberts, through Mr. Sanford, is that such a course is the last they would pursue in regard to the Lyric, and that after the Harry Lauder engagement The Beauty Spot will be the next attraction. There is evidently some mistake here, for The Beauty Spot is advertised as next week's attraction at the Lyric. "Some plans do change."

It would be difficult to get together a better bill than was presented at Keith's last week. Homer Don appeared in charming musical playlet, The Opera Singer, and was supported by a clever co. Sam Mahoney, called the King of the Ice Floes, gave a unique performance of swimming and exercising among cakes of ice—real ice at that—after which he lectured upon the benefit to be derived from cold baths. It would sound better on some hot day in mid-summer. Mabel Badline and co. scored in the Chinese classic, Suey San. (See New Acts.) The George Bonhair Troupe of Acrobats performed some feats of casting that were out of the ordinary. Evans and Kennedy, co. pulled a lot of laughter in their sketch, Flinder's Furnished Flat. The Clever Trio did some good clog and wing dancing, and Miss Lee gave several cuto imitations. The remainder of the bill was up to the Keith standard. Next week's bill, in addition to the retention of Sam Mahoney, will include Top o' th' World Dancers, the Flying Martins, Howard and North, and half a dozen other good acts.

The William Penn Theatre last week gave one of the best bills it has yet offered. There were six clever acts. Sam J. Curtis and co. pulled the bill, presenting A Session at School, which won the house. The Clemens Brothers, musical clowns, also made a hit, as did Brown and Brown with their cartoons and singing. John Plummer, juggler, was well received.

Dumont's Minstrels continue to draw well at the Eleventh Street Opera House. They are making good, wholly because they are putting on the kind of attraction that pleases.

Burlesque houses had little to complain of last week. Attendance was big and the acts pulled themselves. The Merry Whirl Girls were at the Gaiety, appearing in The Paris Push, in two acts, with a lot of vaudeville thrown in. The Merry Maidens had two lively burlesques at the Trocadero, while the Washington Society Girls held their first at the Ritz. The Casino's offering was Fred Irwin's Majesties, one of the best organizations of its kind that visits Philadelphia. The co. held up its reputation last week. This week the Casino has the Star and Garter show; the Bismarck, Follies of the Day; Gaiety, Fred Irwin's Big Show, and the Trocadero, The Broadway Gaiety Girls.

Some pleasing bills were offered last week at the larger of the combination houses, the Liberty, Majestic, Lubin's Palace, Colonial, Plaza, Unique, and Victoria all vying with each other to give the best. These attractions are costing a lot of money, so much so that talk is again heard of putting the wedding out process into force.

## WASHINGTON.

The bill at Chase's for the week commencing 9, presents the Edwards Davis co. in The Picture of Dorian Gray; Edwin Holt and Irene Jermon in Two Strolling Players; the Long Ace Quartette, the Four Dumbies, Hibbert and Warren, the Musical Fredericks, and the Four English Rosebuds. Next week: Beatrice Ingram and co., Yocco and Lyons, Alice Davenport and co., and others.

Sam Howe's Rialto Rounders are at the Gaiety, presenting the burlesques, A Day at Niagara Falls and At the Races. A feature is the Abdallah Troupe of Whirlwind Arabians. In the co. are Julia Heitzman, Maud Raynor, Vera Desmond, Ethel Hill, Charles Raymond, Joe Ward, James Smith, Max Taylor, Sam Howe. Next week, The Merry Whirl.

The Jolly Girls Burlesquers are at the Lyceum Theatre appearing in the burlesques, The Two Buzzards and A Young Turk. The co. presents Kennedy, Evans and Kennedy, the Cottons, Rhoads and Engel, Lou Schoenwork, Margaret Baxter, Grace Patton, and King and Bailey. Next week, The Moulin Rouge.

New vaudeville features at the Majestic include the Six Dandy Dancing Dolls, the Sidelights, Kelly and Lafferty, and Harry Dore. The Surprise Theatre presents Braddock and Leighton, Harry Fields, the Huxtables, Nina White, Phil Berg, Carrie Lawrence and Billy Hall.

## CINCINNATI.

The Columbia had a strong bill Nov. 29-4, including the original Gelsa Girls, Anna Laughlin, Faye, Miller and Weston, Bison City Four, Charlotte Parry and co., Gordon and Marx, Sisters Kios, Walthour Trio, and Margaret Moffat and co.

Rice and Barton's Gaiety Girls occupied the Standard, to big business, and will be followed by the Runaway Girls.

At People's, the Ducklings will be followed by Watson's Big Show.

The American, Robinson and Auditorium all report satisfactory business with pictures and cheap vaudeville. At the last named house Georgia Gardiner will head the new bill with Too Many Darlings.

## ST. LOUIS.

The New Columbia headlined Mabel Hite and Mike Donlin in their sketch, The Double Play. Mabel Hite is a very entertaining and dainty impersonator, mimicking Eddie Fox, George Cohan and others well. Donlin plays well. Harry Richards, supported by Dorothy Daley and Adele Ferguson, in Love a la Mode, took second honors. Walsh, Lynch and co. dispense slang in Huckle's Run. Mildred Morton, singer; the Reid Brothers, acrobats; James H. Cullen, and Montambo and Bartelli, tumblers, completed the bill.

The Grand headlined Tony and the Stork, a piece put on by Mr. Freeman and Miss Winston. Much comedy was well presented. Violet King, an English violinist and pianist, won second honors. Mabel Hite's business was charming in ventriloquism. Richard and Louise Hamlin, dancing comedians; the Tokio Jans, acrobats; Fred Watson, monologist; and Sam Watson's Faraway Circus completed the bill.

Town Talk was the offering of the Standard. This musical comedy of Ramsey, Cicard and Albert Von Tilzer was a departure from the ordinary. A clever co. was seen.

The Gaiety offered the Rose Hill English Comedy co. in Love and Temptation. George W. Rice, aided by John E. Cain, Mlle. Bernice, and Brownie Carroll, dispensed comedy.

## PITTSBURGH.

Following is the bill offered at the Grand 411, under the direction of Harry Davis, where the standard of large business is still maintained. Otto Harlan and co. in a musical comedy, An Accommodating Stranger; the Great Carmos, Smith and Campbell, Sled's Panto-

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mime co. in The Mysterious Hotel, Fromini, Charles Leonard Fletcher, Frederick Brothers, Melotte Twins and Smith, Harlan Knight and co. and The Chalk Line.

Harry Williams Academy and the Moulin Rouge Burlesquers in two burlesques, A Night at the Moulin Rouge and O'Fellow and Desdemona, and between which is a vaudeville bill. The Bowery Burlesquers co. is at the Gaiety, with Bea Jackson and Lida Krichak as head. Here is the feature of the week is The Essex Market Police Court. Next week, Vanity Fair.

## BALTIMORE.

The Keith bill at the Maryland 6-11 is made up of Mabel Badline and co., Imperial Musicians, Bert Sheppard, Lew Hawkins, Sanna, Brady and Mahoney, Herac's Circus, and the Five Jugglers Normans.

The Cozy Corner Girls are at the Monumental, where they will be followed by The Jolly Girls. The Merry Whirlpool holds the stage of the Gaiety. Next week, the Star and Garter Show. Vaudeville and moving pictures are presented at Mrs. Wilson Theatre, Blaney's, the Great Wizard, and the Victoria.

## KANSAS CITY.

The Orpheum had another big bill Nov. 29-4 and the usual capacity audiences were in evidence. Rosario Guerrero, assisted by Signor Paglieri, presented the pantomime sketch, The Rose and the Dagger, in which the dancing of the principal was the feature. This turn, with the powerful one-act drama, Circumstantial Evidence, divided the headline honors. The latter act is a wonderfully interesting bit of entertainment containing as it does such a great deal in a comparatively short space of time. Other acts included Charles Kenna, Mack and Walker, Laura Buckley, the McTridys, and the Be and Duo, all of whom shared in the applause.

Arao, the mechanical mystery, was the headline offering at the Hippodrome, drawing good crowds nightly. Other vaudeville acts were Ernest McCray, Thomas Beatty, the Musical Brennans, and Harry Felton, all pleasing.

## NEWARK.

Joe Welch was the headliner at the American Music Hall Nov. 29-5. Others on the programme were Maudie Odell, Juliet, Byron and Langdon, Bates Musical Trio, Bright and Mack, Yankee Comedy Four, De Voie Trio; crowded houses.

At Proctor's a fine programme 29-6 included Kaimar and Brown, Charles and Fanny Van, the Heine Children, Mabelle Adams, Jones and Deeler, Hickman Brothers and co., Four Korners Brothers, John P. Wade and co.

The Arcade, which is always crowded, presented a fine programme 29-8: Dewey the monkey; Kretore, Fox and Drew, Prince, W. A. Hegel, Francis Williams' Dog Town Circus.

## JERSEY CITY.

The Brigadiers played a return date at the Don Ton Theatre Nov. 25-27, to big business. The show is immense, with the Five Marietas in a big bicycle act. The Lady Buccaneers came 29-1, to large houses, with a good show. Joseph K. Watson is the star and he is a clever Hebrew comedian. The olio is also of the best. The Colonial Belles 2-4, Edmund Hayes and co. 8-8.

The Hudson Theatre (Union Hill) is on the top notch of prosperity, and business is fine. Appearing 29-4 were Eva Fay, the mind reader,



who has created a small sensation: Covington and Wilbur, Christ and Willis, Frankie Carpenter and Jerry Grady, Pierce and Marie, Kroff and Myrtle, Hanlon and Dean, and Little Billy.

Eva Fay gave a special matinee 3 for ladies only at the Hudson Theatre (Union Hill). Even the stage hands were closed out.

Helen Van Huren is the leading woman of the Lady Buccaneers, and she does good work. Burt and May Mack are a couple of clever dancing kiddies, with the same co.

The Johnson-Ketchel fight pictures are a potent attraction with the Colonial Belles co.

### SAN FRANCISCO.

The Orpheum had the following excellent bill Nov. 21-25: John B. Hymer and co., in *The Devil and Tom Walker*, Ben Welch in Italian and Hebrew characters, Victoria and Giorgetta, Kathleen Lisset and her mimic dog "Honey," DeHaven Sextette, with Sydney C. Gibson, musical and stunts, and Comedy singing, and last week Edwin Stevens, aided by Tina Marshall, presenting *An Evening with Dickens*.

The National had the following bill for the same week: The "travesty stars," Harry and Kate Jackson, playing the scenic farce *Cupid's Voyage*; Rosalie Fout, Harry Thomson, "His Honor the Mayor," character dialectician, *Criminus and Gore*, eccentric oddity; Bell and Caron, acrobats; Mlle. Martha, refined and graceful gymnast; Morris and Morton, in minstrel comedies.

The Wigwag had the following bill for the same week: Ernest Pantzer and co., Howard Missimer and co., Dick and Alice McAvoy, Lebakans and their dog "Jolly," Edward T. Emery and co., Killian and Moore.

The American had a record breaking crowd at the opening matinee Sunday, 21. The bill was superb and consisted of the Imperial Musical Comedy co., including twelve dancing girls; Harry Bernard and Harry Hallen, Emmett, the ventriloquist, who was excellent; likewise Frank Parker, the juggler; Carson, who overcomes nature with his roller skates, and George Evers in the blackface act was recalled again and again.

The Chutes had the following bill: Pharaoh's Daughter, a mystifying illusion; the Waltons in an aerial act; Kelly and Day, jugglers; Borgan and Ernest, log rolling contestants; the Havana Family of equilibrists, and "Silver" Oakes and his band of clowns.

The Pantages' has taken over the old Central Theatre, on Market and Eighth Streets, and has converted it into the downtown Pantages' Theatre.

Rud Ross, late of the Princess co., has signed a contract to appear in vaudeville at the American, opening Dec. 5.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, returned from New York Nov. 25, but will go immediately to Los Angeles to look after the theatre that is being erected for the circuit.

It is said that William Morris will shortly come to town to confer with Walter Hoff about the new house to be erected for the Morris circuit.

### PORTLAND, ORE.

Rosa Roma was one of the chief attractions on the bill at the Orpheum Nov. 22-27, because she is the bride of Chester N. Sutton, the first manager of the Orpheum in Portland. Miss Roma pleased immensely, her playing showing much schooling and considerable temperance. Stella H. Morrison's singing, likewise, was loudly applauded by their wonderful jumping. Dregunova was the title of a sketch produced by Eva Taylor and co. Meyers and Rosa did a novelty rope throwing act. Florence Biddle, comedienne; John Birch, and the Four Flops, acrobats, completed the bill.

John F. Cordray on the 22d assumed the management of the Orpheum, succeeding the late James H. Erickson. While Mr. Cordray does not expect to remain permanently with the Orpheum, that is a matter that has not been definitely determined.

Billed as the feature act at the Grand 22-27 was Tom Linton and his Jungle Males in a Zulu Festival. Another good act was that of Josephine Gassman and her three pickaninnies. Inna and Lorella did some hazardous stunts in midair. A sketch, *Cupid's Coincidence*, was interesting as played by Alexander Von Mittel and Miss Maynard. W. O. Hoeder opened the bill with a few hitherto untold bicycle tricks. The Parisian Minstrels filled the bill.

The headline act at Pantages' was that of Captain Stenwall and his educated acrobats "Dick," W. S. Harvey and Madge Anderson had a novelty juggling act. Golden, Ardith and Ardmore had a novel act, both athletic and musical. Jarvis, Mann and Juliana sang, Swift and Casey, blackface comedians, and Glen Burt, a Hebrew comedian, completed the bill.

### MILWAUKEE.

The bill at the Majestic opening Nov. 20 abounds in humorous acts and is headed by Walter C. Kelly as the Virginia Judge. He is closely crowded for first honors on the bill by the sketch *Superstition*, by Charles W. Bowser, Edith Kinkle, and Macfield More. The entire bill is filled with good things of a high average and the following acts all scored: Frederic Raymond, Robbitt Troupe, Griff, Reynolds and Bougan, Lockwood and MacCarthy, and Clark and Bergman.

The bill at the Crystal opened 20 and is composed of Menetekel, Sydney Grant, Eldon and Clifton, Tuscan Brothers, Zea Holland.

The Tiger Lillies opened 25 and pleased large houses.

The College Girls is proving to be one of the best drawing cards of the season at the Gayety and opened 28.

### LOUISVILLE.

At the Gayety the Gay Masqueraders, with the Melvin Brothers, Mlle. Ani, and the Faust Opera Trio, played to excellent business Nov. 28-4.

At the Buckingham 20-4 Billy Watson's Big Show was the drawing card. The entertainment opens with a one act musical comedy entitled *Miss Clover*, in which Billy Watson takes the leading role. The cast is in the hands of a competent support, and the business for the entire week was good. Next, the Yankee Doodle Girls. At the Mary Anderson 28-4 the following excellent bill was offered to good crowds: Captain Anger and co., in Jack the Giant Killer, Laven Cross and co., Felix and Barry, Richards and Crover, Nonette, Charles D. Weber, Mabel Carey, and McGinnis Brothers.

### NEW ORLEANS.

The American Music Hall with Consul as the headliner drew well Nov. 28-4. The other feature were the Empire City Quartette, Pero and Wilson, comedy jugglers; Fred Rivenhall, singer;

E. S. Norton, Mary Del Vecchio, and Louise Monroe in a sketch entitled *Christmas at Higgin's*; Lottie Gilson, singer; Joe La Fleur, acrobat; Rice and Prevost.

The St. Charles Orpheum offered an excellent bill 20-5, consisting of Six American Dancers, Fred Linsey, stock whip manipulator; Marie Dalton, comedienne; Abel and Irwin, singers; Hans Hrenzel, juggler; Kate Watson, and Gus Cohen in a sketch entitled *The Hoosier Girl*, Billy Gould.

### INDIANAPOLIS.

Clara Bell Jerome, assisted by William Seymour and her Eight Dancing Tooties in Joyland, headed the bill at the Grand Nov. 20-4. Dainty and charming as ever, Miss Jerome renewed her popularity in this her first appearance here in vaudeville. The act was well received. Hymack, the chameleon comedian, created a sensation by his mysterious changes and was a big hit. The Playquays opened the bill and were received with generous applause. The act of James Harrigan, the tramp juggler, was a big laugh producer. The Shields Family in *Their Daddy*, the Musical Johnstons, Ruby Raymond and her Boys, and Avery and Hart pleased.

At the Colonial 20-4 Caesar Rivoli, the great character change artist, was a big success as headliner. Grace Hazard in "Five Feet of Comic Opera" presented an act that for daintiness and novelty has never been excelled here. She was recalled many times. Montgomery and Moore made a big hit. Aside from some eccentric dancing, Heely and Meely were rather poor. The Jackson Family of cyclists scored. De Witt Young and Sister, Walter James, and Almont and Dumont completed the bill.

At the Empire 20-4 were Yankee Doodle Girls, Town Talk 6-11.

The Gayety offered Arch City Trio, Oehman Musical Trio, Buckley and Hall, Roger and French.

At the Family were Abbott and Alha, Orren, Griffin Sisters, Virginia Goodman and co.

The finishing touches to the new Colonial are being given, although two performances daily necessarily make the progress slow. The reception room for women and the men's smoking room were in readiness for the opening performance this week.

### PROVIDENCE.

George Behan in *The Sign of the Rose* was the headline feature at Keith's Nov. 20-4. Effective work brought forth favorable applause for Mr. Behan and his co. Bert Shepherd the champion cowboy and whip manipulator, did some remarkable tricks. Melton and Corbell, named in a clever juggling act, and Kennor, McElhann and Platt displayed considerable ability in solos and trios which pleased. Lewis Madden and James Fitzpatrick contributed a bright dialogue which proved one of the features of the bill. The Four Huntings scored in a general comedy and dancing act, and Fred Hughes held his audience with new jokes and parodies. La Petite Mignon, impersonator, and the Nohrens in a double trapeze act concluded the bill.

Rullock's Temple presented a good headliner in William Sisto with a good monologue. Others included Valere and Lamare, the Misses Walley, musicians; Professor Corey, comedy monologue, and Gertrude Fitzgerald, vocalist.

The Seaside had a new innovation for its patrons, luncheon as a special noon performance will be in order daily. This will make the bill continuous from noon until 10.30 p.m. every day. The bill last week included Maximo, wire artist; Blampham and Hehr, vocalists; John Rucker, comedian; Leo and Chapman in a one act sketch, *Wanted a Donkey*. As a special feature the Marimba Band gave a good concert.

### ST. PAUL.

The Orpheum's offering Nov. 21-27 was one of the best of the season. Two of the acts are worthy of being called the "must see" acts. In a sketch, *The Limit*, and Jesse Lasky's *At the Country Club*. Others on the bill who were equally as pleasing were Mr. and Mrs. Frederick Voelter, World and Kingdom, the Doherty Sisters, Sig. Luciano Luca, Kramer and Rose, For 28, and average, yet pleasing bill contained Julius Stevens and co., Jean Clermont's Circus, Brown, Harris and Brown, Maxim's Models, Barry and Halves, Cook and Stevens, Luigi Brothers.

The Star offered Dixon's Big Review 21-27. Miss New York, Jr., 28-4. Pat White's Gayety Girls 5-11.

### DETROIT.

Manager Moore arranged an unusually pleasing bill at the Temple Theatre 1-7. Taking applause as the criterion, the Two Pucks—new to Detroit—stood No. 1 on the bill of honor, although Sam Chip and Mary Marble in their quaintly charming conceit, in Old Edam, ran a close second. Johnson and Wells, featured in *The Sunny South*, contributed their tinsel number. Powers, Walter and Crocker and the Dollar Troupe, vastly different acrobatic numbers, took favor in a different way. Grant Gardner and Little Vincent contributed a novelty act in *Winning a Queen*. Mlle. Chester offered her dog act, and Charles McDonald and the Mission Crawford and Montrose in an Irish act with clever dancing.

### MINNEAPOLIS.

Crosby and Dayne held over for a second week at the Orpheum, presenting Bill Riffin's Baby. The Willy Pantzer Troupe tested a not remarkable bill which included Vilmos Westony, the Doherty Sisters, Carson and Willard, Nevins and Kewool, and Frato's Simian Cirque.

Sayde Pearl (Mrs. Welshout), a Minneapolis singer, made her first vaudeville appearance at the Fabrique and won heavy honors of the bill. She has a charming, modest personality and a good choice of songs, and her vaudeville success appears already assured. Other numbers were Paulinette and Piquo, Gravetta and Parr, Mullin Trio, and Edward de Corsia and co. in *Revels*.

George B. Reno's Misfit Army headed the bill at the Miles, which included Sally Stambler, the Oasiss, William J. Coleman, and Cole and Davis.

At the Howey were Pat White and his Gayety Girls, while Rose Sydel's London Belles trickled at the Gayety.

### MONTREAL.

Bennett's had a good all round bill Nov. 20-4. Carl Henry and co. in *The Models of the Jardin de Paris* and the Russes Brothers, assisted by Florence Russell, were the headliners. Minonette Kolin sang several songs acceptably. Frank Orth and Harry Fern, Gillette's baboons, El Cotto, xylophone artist; Swan and Day, and Henry and Lise were other acts.

The Fratresse Lamba at the Royal presented an unusually good olio. It included the Man-kiki Troupe of Japanese Jugglers, Gertrude Flake, Chick, the bicyclist; Burman and Bel-

### VAUDEVILLE.

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mont, Quig and Nickerson. The usual burlesques were given.

Lewis Grant, whistler, and De Alma and Mae, banjo duettists, were the features at the Lyric.

### CLEVELAND.

Keith's Hippodrome will have the following bill 6-11: Jack Wilson, assisted by Franklin Bates and Ada Lane; Six Merry Girls, Hugh Lloyd, Mlle. Chester and her statue dog, Sam Rowley, Rayno's trained bull terriers, the Expedition Four, and Lester.

Theatre's Morning, Noon and Night will appear at the Star Theatre 6-11.

The Dainty Duchess co. will be at the Empire Theatre 6-11.

### SPOKANE.

Edwina Barry, assisted by William Richards and co., was featured in *The House Breaker* in a good bill which was well received at the Orpheum Theatre Nov. 21-27. Others: Fay, Two Coleys and Fay, *Brat's Ladies' Quartette*, Porter-Harwell Trio, Joe McKay, Carlette, Teasing Amos, Big business.

Princess Irene and her group of lions and bears were featured at Pantages'. Others: Four Flying Dordons, Mills and Moulton, Musical Millers, Gains and Brown, W. D. Gilson. Big business.

Albert's ten polar bears had the chief place on the card at the Washington, which included Lola Ybert and Louise Taylor, the Whitman Brothers, John G. Robisch and Mayme Childers, Gertrude Van Dyke, Ray Fern. Big business.

### COLUMBUS.

A splendid vaudeville bill Nov. 20-4 was greeted at every performance by immense business. On four nights of week of 21 the S. R. O. sign was out at 7.30. Manager Prosser is certainly pleasing the local vaudeville palate. Camille Ober Smith and Campbell, Trotter, Palfrey and Barton, Jack Wilson and co., Amy Heard and Lester Longman. The Flying Harvards completed the bill.

On Sunday 28, three of the Keith acts were seen in the benefit performance for the Cherry nurse sufferers and over fifteen hundred dollars was realized.

### SALT LAKE CITY.

The Orpheum had a good week, both artistically and financially. Houses were practically sold out each night. Chastain is the most expert shadowgrapher ever seen here. Ethel and Emma Hopkins have a pretty mechanical illusion of the moon, and Ethel is a pretty girl. Mary Norman gave excellent types of women, especially the type of the sloppy woman who goes to bargain sale and strikes and strikes. Hutchins has a clever sketch, but Patrice overacts it. Ed F. Reynard has the most clever sketch in ventriloquism we have had. Flin, the mind reading dog, is clever. The Duffin-Reddy Troupe do some dizzy tumbling.

Pantages' Hungalow, Warren and Brockway, Mervin Ballinger, Warren, Franklin and co., Newbold and Annie Carol, Variety Quartette, and the educated or trained chimpanzee, Consul, Jr. Business fair.

The Mission Theatre, with Sullivan and Considine's attractions, will have its opening 8. John E. Clark, formerly manager of the Lyric (now Shubert's), will manage the Mission.

### LOS ANGELES.

The headliner on the Orpheum's bill Nov. 22-28 was Mlle. Bianci and co. in their classic and novelty dancing, which is impressive at every turn. Hal Godfrey and co. appeared in a brisk comic sketch called *The Lie*; the situations are clever and well fitted to the different members of the co. Keno, Walsh and Melrose are comedy gymnasts and entertainers in athletic stunts. General Ed La Vina is the fellow who has sold all his life, and to look at him one would think so; he has been here before, but he adds a bit to his own comedy every time. The hold overs were George Bloomquist and co., Howard and Howard, Ballerini's dogs, Martinetti and Sylvester.

### DENVER.

The vaudeville houses had immense business Thanksgiving week. The bills for Nov. 28-4 follow:

Majestic: Selbitt and Grovini, Vouquet, Four Stagpoles, Sharp and Turek.

Orpheum: Arthur Bernardi, Ed F. Reynard, Carmen Troupe, Big City Four, Henry Clive, Farrell Brothers, and Walter Lewis.

Pantages': Luigi-Piccare Troupe, Yule and Simpson, Canaris, William B. Ramsdell and Sisters, Still City Quartette, and Richard Penny.

### BUFFALO.

At Shea's Nov. 20-4: The Eight Kettles, Clayton White and Marie Stuart, Belle Blanche, Avon Comedy Four, Liane de Lyie, Leo Corliss, John McKinstry, Evaline Francine's animals.

Wine, Woman, and Song, with Kathryn and Violet Pearl were at the Lafayette 28-4.

Bob Manchester's Crackerjacks with the Five Proteofoos did a nice business at the Garden 28-4.

### OMAHA.

At the Orpheum the offerings for week of Nov. 28-4 included Douglas and Douglas, World and Kingdom, James Young, Madame Panita, Hyams and McIntyre, Arlington Four, Curzon Sisters. Everything was secured.

### SPRINGFIELD, MASS.

Poll's Nov. 20-4 had the Eight Palace Girls, Decker and Sales, Violet Black and co. in their sketch. In the Subway: Elinore and Jermon, George Austin Moore, the monologist; Tops, Topsy and Tops, and Lane and O'Donnell.

MOBILE, ALA.—Lyric (Gaston Neubrick, mgr.): Nov. 20-4: John Well, Schroeder and Mulvey, Charlene and Charlene, Arthur Whiteaway, His O'Connell, Pearl Allen and her Jokeaws; good bill; fair business.

MONTGOMERY, ALA.—Majestic (W. E. Couch, mgr.): Nov. 22-27: The Harbans, Harry Fetterer, Lamont and Milham, Chester and Grace, Three Richardsons, Col. Stewart, Redpath Nananes; good bill; packed houses.

CALGARY, ALTA.—Empire (M. Krie,

### VAUDEVILLE.

mgr.): Nov. 22-27: May Tully and co., Adams and Marie, Raymond and Hall, Nancy Withro, Del-a-phone, Le Van Trio, Marie Oupeland; very good bill; crowded houses.

LITTLE ROCK, ARK.—Majestic (Saul S. Harris, mgr.): Nov. 22-27: Edith Livingston, Bell Boy Trio, Socratic Brothers, Frank Whitman, Jack Hawkins, Healy and Adams, Van Haven pleasure party, business, 20-4; Redpath's Nananes, Col. Stewart, Three Richardsons, the Harbans, Lamont and Milton, Harry Fitterer, Chester and Grace.

TENARKANA, ARK.—Gem (O. H. Budd, mgr.): Nov. 22-27: Laurie and Allen, John Willibrink, Young and Brooks; fine business. —Brown's—22-27: The Three Castles, Hobbes Brothers, Fred Jarvis; good business.

OAKLAND, CAL.—Orpheum (George Eber, mgr.): Nov. 21-27: Our Boys in Blue, McConnell and Simpson, Tempest and Sunshine Trio, Pander and Brother, Minnie Seligman and William Braunwell, Bounding Gordons, Blackback Quartette, Charles L., very fine bill; to capacity houses.—The Bell (Clas Cohen, mgr.): Nov. 21-27: The Battle of Bay Rum, Kitabangi Troupe, Markham Divorce Case, Steeley and Edwards, Dorothy Dahl; fine bill; good attendance.

LA JUNTA, COLO.—Theatre (S. Donkin, lessee and mgr.): Nov. 22-24: Howard and Cornelle, 25-27: Kenworth Brothers and Helen Duffy; fine business.

HARTFORD, CONN.—Poll's (S. E. Poll, prop.): Nov. 28-4: Housecomb, mgr.: One of the best balanced bills of the season drew limit business Nov. 30-4. Carter De Haven was the main attraction in clever songs, dances and changes, with fine special piano accompaniment and stage setting. Haines and Vishay in original blackface repartee. Thurbur and Madeline in an amusing skit sketch; Jarow, an up-to-date trickster; Frank Wilson, spinning cyclist; Mr. and Mrs. Perkins Fisher in a funny rural sketch by Kana Kendall, and the Morton-Jewell club jugglers, made up the programme.—Seaside (H. C. Young, mgr.): Nov. 28-4: Responded to the entertaining bill provided, consisting of a laughable farce by Bennett and Darling, Joe Edmunds in witty monologue, and Leslie Thurston.

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Fred Houlahan, Charles Olcott, Fred and Mae Wadell, Wilson, West and Barlow.

**BUFFALO, N. Y.**—Bijou (Jesse Rosenthal, mgr.): Nov. 22-27: Anna Troupe, Keogh and Francis, Morris and Rich, Oubonola Trio, Musical Comedy, large audiences. 29-4: Dudley and Chas. J. (Jagaux), the Hackets, Carron and Farnum, World's Comedy Four.

**OTTUMWA, IA.**—Garrick (Walter Bechtel, mgr.): Nov. 22-27: Frank Truce Rice, Billy O'Brien, Senator Montrose, Charles Olcott, Gertrude Shipman and co., Mark, Hertha and Maud, Pastor and Marie, Howard and Esler, Lee Barth, business excellent.

**BURLINGTON, IA.**—Garrick (J. M. Root, mgr.): Nov. 29-4: Lola, the Psychologist; crowded houses.

**DECATUR, ILL.**—Bijou (A. Sigfried, mgr.): Nov. 29-4: George Beach and co. in A Rough Schoolhouse; Melrose and Kennedy, Three Western Sisters, Olga Lorraine, Jack Harlow and co. 2-4: Crawford Luminary Four, Roman Saxophone Quartette, Ed. Tyrell, Walton and Brand, Mack, Douglas and co.

**AUBURN, ILL.**—Majestic (Lackner and Brick, props.): Nov. 22-28: Mlle. Tuttle and Musical Parrots, Mon. Barton, McDaniel Brothers, Ralph V. Clark, Grace Ayer, Shalley and Honey, good bill to capacity.—Star (Frank Thibon, prop.): 22-28: Nalada and co., Loefer and Ellsworth, Goforth and Doyle, Berline Howard and co., Hall and Colburn, Astelle and Heine; very good bill, to turn-away business.

**QUINCY, ILL.**—Bijou (W. C. McConnell, mgr.): Nov. 22-27: George L. Wade and co., Montalban and Bartell, Hermann, Doly and O'Brien, J. V. Mitchell; good business and bill. Nov. 29-4: Kamekishi Japs, the Markes, Horigan and Giles, Frederick and Don.

**ELGIN, ILL.**—Star (Charles Prickett, local mgr.): Nov. 29-4: Spessard's Bears, Martin and French, Billy Wyndon, 2-4: Rannist and co., Glendora and Scarlet, Equilo; excellent business; fine bill.

**WAUKEGAN, ILL.**—Harrison (Mabel Harrison, owner; A. A. Frodenfeld, mgr.): Nov. 29-4: Ed. Gillette and co., Thomas and Hamilton, the Elliotts, Musical Bentley, Sully and Hussey, Tetsuwar Japs; very good bill; big business.

**ROCKFORD, ILL.**—Orpheum (A. J. Shimp, mgr.): Nov. 29-4: Person and Halliday, Frank Wadell, Carr Trio, Laura Roth, Laurence Crane; pleased crowded houses.

**JOLIET, ILL.**—Grand (J. H. Le Voy, mgr.): Nov. 22-27: Nichols, Nelson and Nichols, Miss Strella, Walton and Brandt, Bernice Howard and co., Nalada and co., Young Brothers, and Billy Wyndon; good bill.

**PEORIA, ILL.**—Main Street (E. C. Burroughs, mgr.): Nov. 29-4: Genaro's Band, Frank Mattheus and co., Neuss and Eldred, Lloyd Coppens, Lyndell and Butterworth, Bergrere Sisters, Cohen and Hancock; capacity; extra good bill.

**RICHMOND, IND.**—The Murray (O. G. Murray, mgr.): Nov. 22-27: Edith Earl and co., W. J. Woods and co., Two Blue Jays, and Kamekishi Marionettes; very good bill.—The Genett (H. G. Somers, mgr.): 22-27 (except 24): Dick Gardener and Anna Revere, Four Mullers, Grindler and dogs, and Mary Ann Brown; item on account of the time the place and the girl 24 the vaudeville co. went to Cambridge City, Ind.

**TERRE HAUTE, IND.**—Varieties (Jack Huester, mgr.): Nov. 29-4: Woods-Hall and co., Grace Armond, the Three Raynes, Sterling Jubilee Quartette, business and bill good.—Lottie (Jack Huester, mgr.): Nov. 29-4: Earl Hiedel, Carina Quartette, Zena Kiefe, Gardner and Revere, Joseph Kettler and co.; business big; bill fair.

**EVANSVILLE, IND.**—New Grand (Ferd Wadell, mgr.): Nov. 25-4: Tom Nawn and co., Three Lightnings, Misses Standish, Martini and McMillan, Camille Trio, Emma Francis and Araba, and Julia Fratz.

**MUNCIE, IND.**—Star (C. R. Andrews, mgr.): Nov. 29-4: Harris and Peck, Charles Hughes, Lora Tiffany, Marie McNeil, and Famous Alpine Troupe.

**LEXINGTON, KY.**—Majestic (L. H. Ramsey, mgr.): Nov. 30-4: Crowds turned away daily; good performance, including Freedman and Francis, The Broken Idol, Nick and Ida Russell, Eddie Adair and Edith Henney, Yankee Quartette.

**BANGOR, ME.**—Gaiety (Stephen Boggett, mgr.): Nov. 22-27: Auto-Ajax, Elting and Keough, Marcello and Wolf, Rosalie Sisters, Parahy, Marcello and Wolf, Laughing Horse, 29-4: Altraga Brothers, Lightning Hooper, Maroon and Heine, Kimball and Lewis, Manning and Ford, Jane Cooper and co., 6-11: La Rose Brothers, Florence Douglas, Dancing Dolls, Haviland and Norton, Jack Cross, Morrissey and Frost, Acker's Acker and Bixler, mgrs.: Nov. 22-27: Melrose and Kennedy, Three Western Sisters, Echo Comedy Four, Hathaway's Tableaux, 29-4: Maudie Harsh, Ivy and Ivy, Madame Teechow's Trained Cats, Ben Smith, Three Pattons, Gen. H. W. Spear, mgr.: This place opened to full house 29-4; Bergrere and Harney, Berline and Doyle, Paul and Bialdo, Camille Parladans, 2-4: Three Rose Sisters, Turner Brothers, Harry Hanson, Folk and King.

**AUGUSTA, ME.**—Augusta Opera House (Thomas H. Cuddy, mgr.): Nov. 29-4: Princess Chinquilla, Maj. Edward Newell, Dugan and Farley, Jack Kennedy co.; high class; S. R. O. 2-4 Whitman and Davis, John T. Martin.—Theatre Comique (Henry L. Morrill, mgr.): 29-4: John W. Cooper, 2-4: Asard Brothers.

**BRUNSWICK, ME.**—Pastime (W. C. Gould, mgr.): Nov. 22-27: Ben Smith and Greene Sisters; good to packed houses. 29-4: Aerial Bartlett and the Durand.

**WINNEPEG, MAN.**—Dominion (W. B. Lawrence, mgr.): Nov. 22-27: Rosanna, Roman Singers, Pearson and Garfield, Friend and Downing, Kennedy and Rooney, Pollard, Charles Vance; good bill; fine business. 29-4: Felix and Claire, Rosanna's Singers, Armin and Wagner, Foster, Kate and Cora, J. W. Winton, Hawson and June.—Bijou: 22-27: Usual excellent vaudeville bill, with big business.

**LOWELL, MASS.**—Hathaway (John I. Shannon, mgr.): Nov. 29-4: Gordon Eldred and co., Dick Lynch, Crown Musical Duo, Kid Gabriel and co., Corrine Francis, Cotton and Boulden, Spissell Brothers and co.; good bill to capacity.—Academy (Fitzroy Toomey and Demara, mgrs.): 29-4: Professor Webb's trained seals, George C. Austin and co., Greta Byron, Grace Furside, Cam Barker; good houses.

**FALL RIVER, MASS.**—Savor (Sheeds and Cook, res. mgrs.): Nov. 28-4: Cora Youngblood, Corson Sextette, Jack Lyle, Sidney For-

rester and Ray Lloyd, Hanson and Clifton, Lisais Evans and Jefferson Lloyd, Hearn and Rytter, George B. Snyder and Harry Buckley, De Witt, Burns and Torrence; to S. R. O.—Bijou (L. M. Boas, mgr.): Nov. 29-4: Floyd and Russell, Great Couture, Lewis and Young, Florence Benjamin, Williams and Moss, James Macwell, Alfrin Brothers; to large attendance.—Premier (L. M. Boas, mgr.): Nov. 28-4: Ralph Whitehead, Dow and Dow, Premier Stock co., O'Donnell Brothers, W. T. Felton, Joseph Conroy; to good attendance.

**NORTHAMPTON, MASS.**—Cook's (W. R. Cook, mgr.): Nov. 29-4: The Touchers in Irish act, Ada Corbett, Murray, comedy Juggling, 2-4: George Austin co., Juba Heron, Zeita, Gypsy violinist; business good.

**LAWRENCE, MASS.**—Colonial (J. Fred Lees, mgr.): Nov. 29-4: Oakley and Nelson, Coulin, Steele and Carr, Minnie St. Clair, Frank Bacon and co., Hall Brothers, Al. Carleton, Four Masons; business good.

**GLOUCESTER, MASS.**—Olympia Theatre (E. O. Lord, mgr.): Nov. 22-27: Accott and Eddy, Ed. Winchester, Wilbur and Harrington, the Marshalls, Clotilde and Montrose, Kelso and Leighton; crowded houses.

**WORCESTER, MASS.**—Polly (J. C. Criddle, res. mgr.): Nov. 29-4: Excellent bill; the Leading Lady, Marguerite Haney, with excellent support; Tom Barry and co., Cowton Williams, Four English Households, Hayward and Hayward, Four Dancing Boys, Fred Gallati's monkeys.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Bartles, mgr.; John M. Hathaway, res. mgr.): Nov. 29-4: Laddie Cliff, Wormwood's animals, Grace Emmett and co., Horton and La Triska, "Noodles" Fagan, McElvitt and Kelly; pleasing large audiences.—Bijou (John W. Barry, mgr.): Nov. 29-4: Flavel Brothers, Kittle Bingham, Tom Crowley, Margaret Moss and co., Allen and Lee; good bill; well patronized.

**ANN ARBOR, MICH.**—Majestic (Arthur Lane, mgr.): Nov. 29-4: Blum, Boom, Bizz, Besse Browning, Wolf and Zedella, Gladys Dye and Lillian Dow; fine bill, to capacity.

**BATTLE CREEK, MICH.**—New Bijou (W. S. Butterfield, mgr.): Nov. 28-4: A Night with the Poets, Bader La Velle Troupe, American Newsboys' Quartette, Vida and Hawley; good bill.

**KALAMAZOO, MICH.**—Majestic (H. W. Crull, mgr.): Nov. 29-4: Mueller and Mueller, Van Avery, Frank Rae, Augusta Breeche, and Adelaide and Dancing Girls.

**TRAVERSE CITY, MICH.**—Dreamland (E. Lote Silvers, mgr.): Nov. 22-27: An exceptionally good vaudeville performance; good audiences.

**ESCANABA, MICH.**—Bijou (A. E. Atkinson, mgr.): Nov. 28-4: Wanda, the Girl of Mystery (return); Kalma and La Parion, Ye Colonial Wizards, and Jennie Harvey to S. R. O.

**JACKSON, MICH.**—Bijou (W. S. Butterfield, gen. mgr.): Nov. 28-4: Bader and co., Charlotte Haverstick, Edworthy and Lindon, Flanagan and Edwards, 2-4: Wolfe and Da Bella, Besse Browning, Dow and Dix, Biff, Blum, Berr.

**SAGINAW, MICH.**—Jeffers (W. J. Porter, mgr.): Nov. 28-4: Eckert and Berg, Ryers and Hermann, Steiner Trio, and Knight Brothers; very good bill; fair business.—Bijou (W. H. Rusco, mgr.): 28-4: Le Claire and Sampson, Reid Sisters, Baker Troupe, Mann and Franks, Ward and De Wolf, and Rainbow Sisters; excellent bill; big business.

**LANSING, MICH.**—Theatre (D. J. Hobson, mgr.): Nov. 29-4: Stanley and Edwards co., Charles Tumor, Cameron and Bonnie Grayford, Princess Waldamorf, Lawrence Crane; very good bill and business.

**HILOXI, MISS.**—Duke's (Fred Abbley, mgr.): Nov. 22-24: Arthur and West to capacity. 25-27: Chester and Corbit and John Miller; big hit; S. R. O.

**ST. JOSEPH, MO.**—Fantasies (Harry Beaumont, mgr.): Nov. 28-4: Cora and Maud, Sutton and Roberts and Downey, Charles Sisters, Leon Morris' ponies, greynohs and monkey, and Frank Groh; exceptionally good bill; crowded houses.—Lyric (H. P. Spencer, mgr.): 28-4: Mysterious Nells and co., Hawaiian Duo, Wilson and Rose, and John Pash pleased S. R. O.

**BUTTE, MONT.**—Majestic (W. J. Swartz, mgr.): Nov. 22-27: Four Baitus, J. C. Tremayne and co., Frank Marckley, Gardner and Golden, 29-3: Probst, Emerald and Dupree, Columbia Four, Al. W. Fremont and co.—Orpheum: Dark Star Empire (W. G. Lingerman, mgr.): Nov. 22-27: Derrall and Lottie, Fred Edwards, Sid. Groux, Kelly.

**LINCOLN, NEB.**—Orpheum (H. E. Billings, mgr.): An especially strong Thanksgiving bill Nov. 22-27, including Grouch and Welch, Murray and Mack, Eva Mulder, Lew Wells, Douglas, Douglas and Bluch, Charles Montrell, Charles Kenna.

**DOVER, N. H.**—Clement (Frank E. Howe, mgr.): Nov. 22-27: Hanel and Welch, Major James D. Doyle, May and Pat Tomhey, and Mae L. Maxfield; good bill and business.—Lyric (Dolan and Paul, mgrs.): 22-27: Rose Haskell, Daley and Viola, Professor Corey, the Angers, Clarence Mark, and Professor Core; very good bill; big business.—New Orpheum (D. C. Gallagher, mgr.): Opened 25-27 to capacity; pleased, Whitman and Davis, Royal Musical Duo, Turner Brothers, and Madeline Huckle. (See New Vaudeville Theatres.)

**BURLINGTON, N. J.**—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): Nov. 22-25: Charles Derrin, star catcher of "The Phillies," and James McCool, late of Dumont's Minstrels, in What Detained Him, scored heavily 25. O'Connor Sisters and Harrison West Trio made pronounced hits (other good numbers were the La Warders, Adams and Lewis, Henry McCarthy and Charles Hargreaves, Standing room at a premium. 25-27: Shelly Trio, featuring Mildred Shelly; John J. Devlin, Charles Hargreaves, and George Tichenor; fine business.—Majestic (Carl Schwartz, prop. and mgr.): Talking pictures introduced in place of vaudeville drew good houses 22-27. Special bill 27 included W. Hastings, Juggler; M. J. Kill-zallen, Lenora Force, and Ralph Woolman.

**TRENTON, N. J.**—Trent (Montgomery Moses, mgr.): Good bill Nov. 29-4. To good houses; Dexter Perry, Hallen and Hayes, Fredrick Acres and Mildred introduced in The Girl Ahead; Alcidie Capitaine, Middleton, Spallmeyer and co., Blinn, Blinn and Blinn, Shep Camp and the Fly-by-Night Minstrels.—STATE STREET (Herman Wuhn, mgr.): A good bill that was appreciated by large audiences 29-4: Rosanquet, Minge, Stokes, Trio Dan Mason, Theodore and Camille La Jans, Winter's Comedy Four, Doodall and Craig, Kelly and Laferty.

**HOBOKEN, N. J.**—Empire (A. M. Bruggemann, owner and mgr.): A high class bill drew packed houses at the Empire Nov. 29-4: Gilmore and Latour, Mr. and Mrs. Franklet Co. by.

Sammy Collins, Alfred the Great, George C. Davis, Lee Beggs and co., Hamilton and Honce, Mickey Feeley.—Lyric (Grant S. Riggs, mgr.): 29-4: Bill and Ward, St. Gothard, Master Melville Curry and co., Shaz Wheeler Trio, Fair and Webb, Ted and Kate Gibson, Rose Carlin, Erika and Fay, Manuel Romain and co.; capacity.

**NEW BRUNSWICK, N. J.**—Opera House (John P. Hill, res. mgr.): Nov. 29-4: Juggling Barretts, Edna Dorman, Beauvais-Maridor and co., Jack Boyce, Mlle Louise and her monkeys, 2-4: Bates and Neville, Crowley and Crowley, Harry Austin Tierney, Billy K. Wells, Bedini and his dogs.

**PATHEMSON, N. J.**—Empire (A. M. Bruggemann, mgr. and owner): Nov. 29-4: good houses; pleased; Pietro Bassari, Sharp and Montgomery, Loe Lee, Alice Mortlock and co., Art Adair, Svengali Trio, Alfred K. Haw, Robert's Animals.

**BAYONNE, N. J.**—Bijou (Bert D. Howard, res. mgr.): Nov. 29-4: Black's Circus, Harry Belter co., Felix, carousels, the Noravia, Riggs and Gandy pleased big business.

**SYRACUSE, N. Y.**—Grand (The Grand Co., mgrs.): Nov. 29-4: Simon and Gardner, Meredith Sisters, Fitzgibbon-McCoy Trio, Raymond and Caverly, Luigi Marabini, Alf. Grant, Selma Braas, Olivetti Troubadours; good business.—Savoy (L. Desmond, mgr.): 29-4: Thomas and Fuller, the Niles, Davis and Davis, Harry Clifford; large audiences.

**OSWEGO, N. Y.**—Richardson (Frank E. Foster, mgr.): Nov. 29-4: Duffy, Sawtelle and Duffy, Roach and Hart, Mae Evans, 29-4: Brandon and Coult, Three Herberts, Edith Talbot.—Orpheum (Charles F. Gilmore, mgr.): Nov. 29-4: Guy Stone and Kenna, and Mary Carl Francis, 29-4: Le Clair and West, Pauline Smith.

**BAY SHORE, L. I.**—Carlton Opera House: 3: Schiller's Big All Star Vaudeville; Mildred and Boudiere co., including Marshall P. Wilder, and the Kitaband Troupe of Japs. To draw big houses Manager Schiller drew away \$5 to gold each night to the two holding the lucky numbers given out in door checks.

**KINGSTON, N. Y.**—Bijou (G. W. Carr, mgr.): Nov. 29-4: Francis Elliott, female impersonator; Carroll Gillette, troupe of acrobats; biggest hit of season, to S. R. O.—Star (O'Neill and Roche, mgrs.): Vaudeville and pictures to big house.

**ROCHESTER, N. Y.**—Cook's (J. H. Finn, mgr.): Nov. 29-4: Nella Bergen, Eleanor Gordon and co., the Lawlors, Marcel and Boris, Mosher, Hayes and Mosher, Quigley Brothers, Phil Statia, Gartelle Brothers.—Items: J. H. Moore, who controls Cook's, will take possession of his new Temple Theatre, which has just been completed, Dec. 6. Hereafter this theatre will be the home of vaudeville in Rochester. Cook's will be given over to popular priced productions, with Frank Barry as resident manager.

**ROME, N. Y.**—Idle Hour (J. Y. Burns, mgr.): Nov. 25-27: Hour and Manning, 29-4: Trilly educated pony, and A. G. Ryan; big business.

**TROY, N. Y.**—Proctor's Griswold (Guy Graves, mgr.): Nov. 29-4: Marie Bergerie, David Porter and co., Shaffer and Shaffer, Dr. Will Davis, O'Willi, the Barnetts, Seymour and Nestor, Nichols and Crois, Sadi; splendid entertainment.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.): Nov. 29-4: Edw. Edwards' Blind Typewriter, James and Sadie Leonard, Belleaire and Herman, Loney Haskell, Wilson Brothers, Harry Fentelle and co., Paul La Croix; to capacity houses.—Majestic (Emil Deiches prop. and mgr.): An entertaining vaudeville programme and moving pictures attracted full houses 29-4.

**GLENS FALLS, N. Y.**—Fairland (J. W. Ludlow, mgr.): Nov. 29-4: Charles Grant's Dogs, Harry Ward, Louis Dee, Curry and Riley, Alma Renoldi; business good.

**HERKIMER, N. Y.**—Grand (W. A. Donque, mgr.): Nov. 29-4: Briton and Boer, Henry Brothers, August and Clayton, Harry Dore, Duffy, Sawtelle and Duffy, and Henella; big business.—Star (J. Conklin, mgr.): 29-4: Ward and Hart, Al. Warren, Larriree and Lee, and Ed. Winchester; big business.

**CORTLAND, N. Y.**—Cortland Theatre: Nov. 22-27: The Manforts, the Boyds, Charles Osborn, Musical Smiths, Miss Morella, and Le Vards; big business.

**WATERBURY, N. Y.**—Bijou (Pressy and Pressy, mgrs.): Nov. 29-4: Billy Sandy and Mabel Solar pleased good business.—Wonderland (Karl E. Willis, mgr.): 29-4: Carl Francis and A. B. Cummings.

**GLOVERSVILLE, N. Y.**—Family (J. B. Morris, mgr.): Nov. 29-4: Attractive bill; crowded attendance. Mr. and Mrs. Raymond Gilbert, Rose and Cole, Francis and Stewart, F. Artusa, and Lillian La Varde.

**SARATOGA SPRINGS, N. Y.**—Pontiac (John C. Graul, lessee; Louis Schaefer, mgr.): Nov. 29-4: Reilly and Bryant, Harry Wood, Evelyn Abbott and co., John Stony, Weston and Watson, Frank Richardson, Louis Jerge, Callister, Colonel Red Seymour, Francis and Rodgers; high class bill; big business.

**GREENSBORO, N. C.**—Piton (W. H. Slater, mgr.): Nov. 22-27: Merck and Laura Davis, Marjorie De Windt, Three Hilliers, and Al. Allen; good business.

**WILMINGTON, N. C.**—Palace (Marx S. Nathan, rep.): Nov. 22-27: Caprice and Ruiton, Lew Hoffman, Mlle. Hedi Heat, and Emma Austin; big week.

**ZANESVILLE, O.**—Orpheum (C. P. Hamilton, mgr.): Nov. 29-4: Lukens' Lions, Gibney, Rickell and Schroder, Five Juggling Normans, Royer and French, Schultz, the violinist.—Hippodrome (W. E. Deacon, mgr.): 29-4: Springer and Gerard, Charles A. Bradley, Tom Keen, Walter Walker, Lina Humber, and co., and Pauline's (Clyde Quimby, mgr.): 29-4: Eugene and Mar. Franklyn Brothers, Madame Azora, Heading Girl, Jack Lewis; great bill.—Item: Manager Deacon, of the Hippodrome, is in Chicago on business.

**PORTSMOUTH, O.**—Orpheum (Sam and Murray, lessees; R. R. Russell, mgr.): Nov. 22-24: Ruth and Rudi, Harry and Mae How, Lew Howland, Mr. and Mrs. Arthur Snow, 25-27: Yankee Doodle Girl co. and Friedman and Francis to capacity houses.—Majestic (Stranra and Frowine, lessees; Floyd Lewis, mgr.): 22-24: Harry Springgold and Gerald Marie, the Davis Imperial Trio, Waldo and Whipple, Nell Martin, 25-27: Fire Le Villa Girls, Mabel Carew, the Houghtons, and Tom Kum to big business.

**EAST LIVERPOOL, O.**—Lyric (W. B. Dillinger, mgr.): Nov. 29-4: Fondeller Troupe, W. H. Warner, the Sterlings, Hiram and Murphy, Fanny Garland, Stricklin's Dogs and Monkeys; pleasing bill, to usual good business.—Electric

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**CAMBRIDGE, O.**—Orpheum (Hammond Brothers, mgrs.): Nov. 29-4: Elmore and Barrett, Hesse, the Juggler, Isabelle Jackson and co.; business fine.—Princess (A. Taylor and Clark, mgrs.): 29-4: Those Mack Boys, John Millard, Gus Reid, others; business good.

**SPRINGFIELD, O.**—New Sun (Sun Amusement Co., mgrs.): Nov. 29-4: Guy's Minstrels, Ted Osborne's Pets, Kelley's European Marionettes; very good patronage. 6-11: Walsh, Lynch and co., Ten Ducky Knights, Hayes and Haskell, Debar and Kates, Billy Ray.

**STEUBENVILLE, O.**—National (W. G. Hartshorn, mgr.): Nov. 29-4: Venetian Street Musicians, Lahee and Sterling, Murray and Williams, Merrill, Clayton and Parage, Al. Price, Evelyn Forbes, Jennings, Jewel and Barlow, Percival, Shaw and Sherman, Phyllis Lee co.; business very good.—Palace (A. Taylor and Clark, mgrs.): 29-4: William Schilling, Kelly and Rio, Charles Le Noire, Junis and Cutting, the Stanleys, Mar Farleigh; good bill and business.

**MARION, O.**—Orpheum (Ed. C. Paul, mgr.): Nov. 22-24: Freideman and Francis, Mackie, Von Hoff, Fairchild and Van Buren, 24-26: Casius and Lamar, Leonard and Fulton, Neumann, Lewis, Dogs and Monkeys; pleased.

**ELYRIA, O.**—Theatre (H. A. Dykeman, mgr.): Nov. 22-27: Gardner, West and Sunshine, Singers; Tommy Overholt, Three Juggling Millers; fairly good bill; business good. 30-4:



# The Motion Picture Field

(Continued from page 18.)

guilt, but, strangely enough, the money which is carefully concealed behind a picture frame is never discovered.

**Servant of the Actress** (Italy, Nov. 20-Dec. 4).—This Italian comedy, while of the rough house class, has rather more plot than is usual in foreign comedies, and is quite pleasing. Photographically it is excellent. An actress having left her husband in a cafe, finds that rehearsal has been postponed and returns to her apartment with the leading man, who appears also to be a lover. In the meantime the servant, thinking the master and mistress are away, has invited in her relatives and they are having a high old time. They hear the actress and actor rehearsing a tragic scene and pause in their hilarity to listen in the next room. At this juncture the master returns and the film ends by the whole party being cast into the street.

**Leopard Hunting in Abyssinia** (R. and R., Nov. 20-Dec. 4).—This is an excellent travel picture, showing how the natives find and follow wild leopards. The natives are accompanied by European hunters, who kill the animals. One scene in which a live lamb is tied to a stake to bait the leopard and is killed by the beast before the latter is shot is hardly suitable for the American public and should be omitted.

**Marvelous Shaving Powder** (Deutches, Nov. 20-Dec. 4).—This is a German trick subject of considerable comedy interest. The shaving powder is of the magic kind and is purchased by the father of two mischievous boys, after he has suffered slaughter in a barber shop. The boys sprinkle the powder on hair brushes, feather dusters and dogs, and on the hair and beard of grandpa and grandma. Then by blowing with a hand bellows the hair suddenly disappears.

## KALEM PLANS.

### Stock Company in the South—Second Weekly Reel Starts in January.

The Kalem company will commence the issue of two reels per week, instead of one as at present, in January. The second reel, as has been already stated in *THE MIRROR*, will consist of pictures especially intended for children. The new studio on the second floor of the Kodak Building, East Twenty-third Street, will be a picture suitable for children and for the holidays. It is a trick picture, and is said to be unusually clever and interesting. The Kalem drama stock is now in Florida and has commenced work on a new Southern series. The company will remain in sunny territory till next Spring.

## BRANCH FOR NOVELTY SLIDES.

The Novelty Slide Company has opened a branch on Fourteenth Street for the purpose of being close to motion picture trade centering in that neighborhood.

## MOVING PICTURE NOTES.

### Interesting Items of News from Moving Picture Theatres the Country Over.

At Florence, S. C., the Gem has closed and the Majestic is now managed by Mr. Waters, who has discontinued the vaudeville features. At Watertown, N. Y., the Star closed suddenly Nov. 25 and Manager Tarnet left. It is stated, for Rochester Nov. 29. Theatre was doing good business, but reason for closing cannot be learned. The Antique will use licensed films as heretofore, with tri-weekly changes. Three reels at each performance.

At the Lyric Theatre (W. M. Savage, mgr.), Alton, Ill., good business continues. Free turners at each evening performance Nov. 20-4. The Nixon (Gus Crivello, mgr.) also did good week's business.

At Tucson, Ariz., Union Theatre (W. E. Williams, prop.), since the remodeling and opening of this little house it is making a far greater bid for popularity than ever before. They are running an interesting line of moving pictures and Miss Donohue makes good at every performance with her songs. Attendance is increasing.

At Tupelo, Miss., business continues good at E. J. Siver's Electric Theatre. Programme changed daily Nov. 22-27. At H. Hoes's Olympic the bill included moving pictures and Jarvis and Martin in clever juggling acts to good business.

The Lawlor Brothers, proprietors of the Lyric, at Athol, Mass., have agreed to give 75 per cent. of the gross receipts of Dec. 1 to the Associated Charities.

At the Bijou Opera House, Duluth, Minn., Leona Alfretta, Reno and Ray, Alto Yolo, Frank Burdette, co. pleased.—Aldridge (J. F. Durham, mgr.): 25-27; Crawford and Long, Lee Milford; business good.

**SCRANTON, PA.**—Poll (J. H. Docking, mgr.): An unusually good bill Nov. 20-4, with Edward Davis and co. in *The Picture of Dorian Gray* for a headliner, and O. Dora in *The Golden Globe*; Lola Merrill and Frank Otto in *After the Show*; Ethel Whitehead and her Pinks; Rickhoff and Gordon, Phyllis Gordon, Wentworth and Viola, to the usual excellent business. 6-11: Simons and Gardner and co. in *The New Coachman*; Temple Quartette, Hawthorne and Burt, Frey Twins, Madden and Fitzpatrick, Kessler and Dunn, the Visions.—Wonder (F. J. Herman, mgr.): 20-4: The Sacros, juggling acrobats, and Billy Curt, singing and dancing comedians; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 20-4: The Two Tollivers, Klein and Epstein; bill and business excellent.—Wonderland (H. G. Ward, mgr.): 20-4: Alpha Dohi and Harry Bloom; bill and business good.—Columbia (H. Nelson Teets, mgr.): The New Century Girls in *The Ladies' Suffragist Club* and Beans 20-1; co. and business excellent. May Belle and John McCabe were featured. The Star Show Girls in *The Seminary* 20-1; co. and business excellent. Fay Odell and John T. Baker were featured. The Merry Maidens, with Sam Rice and Princess Sihnari, 6-8. The Washington Society

vaudeville and moving pictures. Three performances daily to well filled houses and pleased audiences Nov. 20-4.

At Delphos, O., Manager Stapp of Streeter's Opera House, has arranged to put on moving pictures one or two nights each week, using licensed films.

Another house opened at Tombstone, Ariz., Nov. 20, and is under management of Hughart and Bishop. Independent films are being used. The moving pictures of Annette Kellermann's vaudeville act were shown at the Elite, Lincoln, Neb., and drew increased houses Nov. 20-4.

At Cordele, Ga., the Star (A. M. Burton, prop. and mgr.): Attractions have been drawing a large patronage for the past month. Colwell's Orchestra has been engaged, and the Star is daily increasing in popularity. Lottie LeClair, singing comedienne, Nov. 20-1. Wintour and Glover, comedians, Dec. 2-4, with daily change of pictures.

At Logansport, Ind., Grand (Kroetz and Riffe, mgrs.): Moving pictures and illustrated songs. Ark (W. H. Linday, mgr.): Moving pictures and illustrated songs. Jem: Maud Chestnut, formerly illustrated song singer of the Broadway Theatre, is singing at the Grand. She is very popular among the theatregoers.

At Premier Scenic Temple, Portsmouth, N. H. (Gray and McMahon, mgrs.): Business is good. Week of Nov. 20-4 opened strong, to the usual good programme of new and up-to-date films, travelogues and concerts by Whitman's First Orchestra. A new house, the Orpheum (P. J. Young, mgr.), opened Thanksgiving Day to capacity. Fine pictures were shown and Alma Dingwall sang some up-to-date songs most acceptably. Business has been satisfactory since opening.

At Williamstown, Conn., the Scenic: The Britton and Boer made the hit that was predicted in *THE MIRROR*. At the Bijou: Biographs were featured and with Fred Rea's fine singing, business was immense Nov. 20-4.

At Fall River, Mass., the attendance at the New Star was not up to the average Nov. 20-4, due in part to the class of pictures and vaudeville presented at the downtown theatres, which present a strong line of attractions that it is hard to compete with. Business at the Scenic is good.

At Wilmington, N. C., the Bijou (Wells and Howard, mgrs.), and Joyland (Frank Phifer, mgr.), both drew large and well pleased houses Nov. 20-4.

At Bonham, Tex., the Crescent Theatre (M. Heron, mgr.), put on vaudeville and moving pictures to big business all week Nov. 22-27.

Manager J. M. Pintard, of the Electric Palace, Crowley, La., is planning to enlarge his house to seat about 500. It is also his purpose to add vaudeville and musical attractions to the bill. Business has been good and the improvement will probably be a paying investment.

The Majestic, Kansas City, Mo., recently closed by order of the fire warden, will be reopened soon with moving pictures. E. B. Chadsey, the new lessee, has agreed to make the changes and improvements required by the fire protection laws.

At Winston, Conn., the Opera House (Mills and Norton, mgrs.), presented an attractive line of pictures to good business every night Nov. 20-4, and, in fact, manager of the scenic, is said to have canceled his contract with the Imperial Film Company and to have completed arrangements with the Acetograph Company for future service.

At Los Angeles, Cal., T. L. Tally has secured a ground lease of 30 feet of property on Broadway, north of the Majestic Theatre, for a term of fifty years, at a total rental of \$600,000, and on which his syndicate will commence the erection of a large building, the ground floor of which will be given over to his moving picture theatre which is at present running on the same street between Fifth and Sixth streets.

At Fremont, Neb., the Lyric and Bijou report good business for week of Nov. 22-27.

At Tucson, Ariz., Clifton Theatre (P. F. Linton, prop.): Matt Dennis, the singer, is by far the best singer of illustrated songs the bill has yet heard. Sell's A. Fisherman's Bride was great. The house is doing capacity business, as the performances deserve.

At Cleburne, Tex., the Cozy Corner (T. J. Cooper, mgr.): Williams Sisters Nov. 22-27; good; pleased large audiences all week; pictures good. The Rose (Annie Clements, mgr.): Pictures good, to good attendance Nov. 22-27.

At Laramie, Wyo., the O. K. under management of Fred Cameron, and the Lyric (Tom McKenna, mgr.), both had S. R. O. business during week of Nov. 22-27.

Ed C. King, who has been stage manager for the past eight years at La Junta, has resigned and started a moving picture house at La Mar, Colo.

At Hannibal, Mo., the New Star entertained packed houses at both day and night performances Nov. 22-27. The orchestra and orchestra good. The Nickelodeon also attracted its share of business.

At Butler, Mo., Gough and Walker, managers of the Electric, did a S. R. O. business every night Nov. 22-29.

Girls, with "Mamie," Egyptian dancer, and Harry Stewart, and John L. Sullivan and Jake Kilrain, pugilists, 9-11.

**READING, PA.**—Orpheum (Wilmer and Vincent, lessees and mgrs.; Frank D. Hill, res. mgr.): Nov. 20-4: Excellent bill to thoroughly appreciative audience; business good; Len Leighton, Irene Hobson and Charles Deland; Hunter Wilson and Elsie Pearson, Macrae and Levering.—Grand (Reis Circuit and N. Appel, mgrs.; C. G. Keener, res. mgr.): 20-1: Manager Keener's playhouse is still on the highest wave of popularity; bill and business very good; Vaudeville (H. T. Merritt, mgr.): Fannell and Tron, Bijou Earl, the Herman Trio, 2-4: Continued good business; clever array of talent to appreciative audiences; Ten Merry Kils, Howe and Edwards, the Alvinos, Theo. and Camille La Jass.—Bijou (management of La Jass): 20-4: A high class comedy bill to gratifying business; Hodges and Launchmore, Jeanette Germaine, Bradlock and Leighton, Miss Neilson.

**EVERETT, WASH.**—St. James (James Heaney and Son, mgrs.): Nov. 22-27: Three Happy Chinks, Bailey Baucher, the Street Mail, Mr. and Mrs. Frank Wallace; good business.

**CHEYENNE, WYO.**—Atlas (Thomas Heaney, prop. and mgr.): Nov. 22-27: Steele Sisters, Tourist and Gale, Ahberg Brothers, Ro-

biado and trained sheep; Vera De Batino, Jerry Sanford, very good, to big business. 20-4: Merry McGregors, Senatori Armado, Professor Roberts, Seibina co., Three Lavaliers, Will Morrissey.

## Correspondence

### ALABAMA.

**MOBILE.**—THEATRE (J. Taunehaun, mgr.): The Servant in the House, with Tyrone Power, Nov. 22-24; excellent, to fair business. The Climax, with Pauline Perry, Charles Howson, and Albert Tarver, completed the best cast co. seen here in years 25, matinee; excellent performance; delighted large business; Miss Perry deserves special mention. Human Hearts 26 satisfied small business. Rose Stahl in *The Chorus Lady* 27; good co., to satisfactory business. Florence Geier in *Fluffy Huffers* 1. Al H. Wilson in *Mets in Ireland* 2, 3.

**BIRMINGHAM.**—JEFFERSON (R. S. Douglas, mgr.): Florence Geier in *Fluffy Huffers* 20, 25; excellent co. and houses. Rose Stahl in *The Chorus Lady* 20; competent co.; pleased large business. The Lion and the Mouse 27; fair co. and business. The Servant in the House 30, 1. The Right of Way 3.—Bijou (M. L. Seman, mgr.): The Eye Witness 22-27; good co.; large business for the week. McFadden's Flats 20-4.—MAJESTIC (C. W. Richie, mgr.): The Road to Ruin 22-27; fair co. and business.

**ANNISTON.**—NOBLE STREET THEATRE (A. R. Noble, mgr.): Adelaide Thurston in *Contrary Mary* opened this beautiful new theatre to large and enthusiastic audience Nov. 17. Florence Geier in *Fluffy Huffers* 23; medium; well pleased. The Lion and the Mouse 26; large and well pleased. York and Adams in *The Heart of Africa* 30. Field's Minstrels 3. The Servant in the House 6.

**TUSCALOOSA.**—ELKS' AUDITORIUM (John G. Brady, mgr.): Florence Geier in *Fluffy Huffers* played to, perhaps, largest house of season Nov. 20; audience pleased. Frank Butler opened the week's engagement in *The New Dominion* Nov. 20; fair business; star very popular in Tuscaloosa; gave excellent performance. Servant in the House 4. Royal Chef 9. Parsifal 16.

**DEMOPOLIS.**—BRASWELL THEATRE (N. T. Braswell, mgr.): The Lion and the Mouse Nov. 23; highly pleased good houses. Charlie Grapewin in *Above the Limit* 24 pleased small house. University of Alabama Glee Club 25. The Climax 1.

**SELMA.**—ACADEMY OF MUSIC (William Wilby, lessee and mgr.): Charlie Grapewin Nov. 23; satisfied large audience. Human Hearts 25, matinee and night, to fair business. Fluffy Huffers 27, matinee and night, to big business. The Climax 2.

**MONTGOMERY.**—GRAND (W. A. Mattee, mgr.): Charlie Grapewin in *Above the Limit* Nov. 22; pleased fair house. Human Hearts 24; small business. The Servant in the House 25-27; excellent; to very good houses. Fluffy Huffers 29. The Climax 3, 4.

### ARKANSAS.

**LITTLE ROCK.**—CAPITAL (John P. Baird, mgr.): Brewster's Millions Oct. 23; excellent performance, to capacity. Final Settlement 24; fair performance, to light business. Royal Chef 25; good performance and business. Cole Younger (lecture) 26. Charlie Grapewin Nov. 2. Strongheart 3. Man of the Hour 4. Babes in Toyland 7. A Knight for a Day 10. Merry Widow 13. Gingerbread Man 14. McFadden's Flats 16. Rose Stahl 17. Mrs. Fiske 18. A Night in the Orient 24. Burgomaster 25. Robert R. Mantell 27. Servant in the House 30.

**TEXARKANA.**—GRAND (Clarence Greenblatt, local mgr.): St. Elmo Nov. 22; very good performance; fair business. Graustark 23; drew and pleased fair audience. Brewster's Millions 24; delighted large business. The Final Settlement 26, matinee and night; good houses; both performances pleased. Charlie Grapewin 29. Gentleman from Mississippi 3. Rose Stahl soon. Robert Edeson 3. Man of the Hour 9. Florence Geier 10.

**HOT SPRINGS.**—AUDITORIUM (J. Frank Head, mgr.): Graustark Nov. 21 pleased a large audience. The Final Settlement 22; fair co. and house. Brewster's Millions 24, 25; three performances; good co.; large business. The Royal Chef 26; fair co., to good business. Cole Younger lecture 27. Andrew Robin in *The Wolf* 28, 29; excellent co.; good attendance. Charlie Grapewin 30. Gentleman from Mississippi 1. Strongheart 4.

**FINE BLUFF.**—ELKS' (C. E. Philpot, mgr.): Brewster's Millions Nov. 22; drew well and gave excellent satisfaction. The Final Settlement 23; poor co. and business. The Wolf 27 to fair house; good co. Gentleman from Mississippi 30. Charles Grapewin 1. Strongheart 2. Man of the Hour 7. Knight for a Day 8. Babes in Toyland 9. The Lion and the Mouse 11.

**OSCEOLA.**—MERCANTILE OPERA HOUSE (V. J. Andre, mgr.): Mary Stewart in *Twelfth Night* 3.

### ARIZONA.

**TOMBSTONE.**—SCHIFFELIN (Paul Warnack, mgr.): McKewen co. booked for 2-4, canceled. This house opened 12 and is playing nightly to packed houses. The Coon King 23.—UNDER CANVAS: The Leo La Salle co. played to fair business 18, but failed to please.—ITEM: Business is picking up all over the Territory.

**TUCSON.**—OPERA HOUSE (Manuel Brachman, mgr.): Post Musical Comedy co. Nov. 22-25, in *The Walking Delegate*. At the close of the Post engagement the house returns to moving pictures and vaudeville.

### CALIFORNIA.

**OAKLAND.**—MADONOUGH (C. P. Hall, mgr.): The Three Twins Nov. 25-27; full of music and action; capacity houses. Land of Not 28. The Soul Kiss 29.—LIBERTY (H. W. Bishop, mgr.): Fishon's Players presented Brown of Harvard 22-28; performance well received; attendance very gratifying. Dorothy Vernon of Haddon Hall 29-3.

### COLORADO.

**COLORADO SPRINGS.**—GRAND (S. N. Nye, mgr.): Commencement Days Nov. 20, with F. V. Bowers, received fair business. Mr. Bowers was delightful, as usual, but handicapped by poor support. Chorus work only fair. John H. Young in *Lo 12-1*. Top o' th' World, matinee and night, 4. The American Idol 7.—ITEM: Including the three dates above mentioned, will be nine musical attractions so far this season; attendance shows there have been too many.

**GREELEY.**—OPERA HOUSE (W. F. Stephens, mgr.): A Gentleman from Mississippi Nov. 12; well received by a large and appreciative audience. Fifty Miles from Boston 24 pleased good business. The Gipsy Queen 4. The Jeffersons 8. Top o' th' World 14. Louis James 21.

**ASPEN.**—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): The Soul Kiss Nov. 14; good co. and house. Motion pictures 15-27 to good houses.

**LA JANTA.**—THEATRE (S. Dunkin, mgr.): Too Many Wives Nov. 23; fair, to fairly good business.

### CONNECTICUT.

**HARTFORD.**—PARSONS' (H. C. Parsons, mgr.): From good opening attendance Nov. 22. Release of Sunnyside Farm drew increased audience, finishing the week to capacity houses, the best evidence of success. The Three Twins week of 29 opened to large audience and is continuing to draw big; it proved most entertaining with its big co., comedy chorus, handsome costumes, augmented orchestra and catchy airs; beautiful electrical display is introduced in the scenery, making magnificent climaxes. Clifton Crawford, the quaint English comedian, is the chief mirth provoker, with Bessie McCoy in her eccentric dances and gestures a close second. Daisy Leon made a charming heroine, her low voice being heard to good advantage. Pathetic music orchestra 7. Polly of the Circus 8, 9. Choral Union 10. Candy Shop 11.—HARTFORD (H. H. Jennings, mgr.): Lew Fields' production, *The House of Algeria*, drew large sized audiences 29, 30; the music, which is by Victor Herbert, is classic and of high grade comic opera coloring, and was finely handled by the excellent voiced principals and chorus and increased orchestra; the Oriental costumes and scenery made a pleasing picture. Eugene Cowles played the principal and his well-known and liked baritone was given full scope. Ethel Green sang with charm, and George L. Moore, William Gaston, and James Diamond contributed prominently to the success. Dockstader's Minstrels 2. Cyril Scott 3, 4. Viola Allen 5.—ITEM: Both the Sunnyside Farm and Three Twins engagements were on the two-dotted scale, making two successive weeks at Parsons' at high prices. A. L. Erlanger, Joseph Brooks, and Frederic Thompson came up for the Saturday matinee of the former, in which they are interested, and expressed themselves as well pleased at the new drama. Winchell Smith, author of *The Fortune Hunter*, on a week end visit to his home here, was also an interested spectator.—At the "round table" at the Henklein Saturday night a merry crowd of friends, friends, and friends, which included the Hunter-Bradford Stock, Merrill Hemmett, of the Three Twins; Manager John Houghton, of Sunnyside Farm; Sam Colt and Ernest Truax, of the same co.; Percy Heath, press representative of Polly of the Circus, and Francis Editor Graham, of the *Journal*, swapped amusing experiences, some of which "got over."

**NEW HAVEN.**—HYPERION (E. D. Bridgman, mgr.): Girls (return engagement) Nov. 29, 30; fine audiences; good co. Dockstader's Minstrels 3. Divorce 4, matinee and night. The local management has invited the New Haven clergy of all denominations to be his guest at the matinee performance of this much discussed play. Much interest is manifested and the advance is very good.—GRAND (J. T. Hendricks, mgr.): Ruth St. Denis in a repertoire of Hindoo dances, matinee and night; 1; good troupe, and many dazzling costumes. The new play of the week was *Jacqueline*, with Grace Elliott in the title role. The comedy, it is so styled, was written by Harriet Ford and Caroline Duer. *Jacqueline* in brief brings to light the plight of a French-American young woman, desperately in love with a rising young American, who has been duped into giving her good name and offices to a wildcat mining scheme and who in turn unwittingly causes her many friends, both rich and poor, to suffer when the final outcome is fully realized. The comedy is light, very light, and the plot is not above the ordinary. There was no outburst of applause, although the work of Miss Elliott was of a very high order and compelled recognition. The supporting co. was good, and *Jacqueline*, with some strengthening, may be the success which its sponsors hope for. Johnson's sketch, *Eight Pictures*, 4. Three Twins 8-11. Polly of the Circus 12-15. E. J. TODD.

**BRIDGEPORT.**—JACKSON'S (Ira W. Jackson, prop. and mgr.): Mildred and Rouclore, with Marshall P. Wilder as a feature, put up a more-than-ordinary vaudeville Nov. 26, 27 and did good business. Johnson's sketch, *Eight Pictures*, 29, drew out the sporting enthusiasts. Fiske O'Hara sang himself into favor 1 in *The Weaving of the Green*, David Levermore and Madame Bella Gudinsky in *The Yiddish Vahelle* 2. Grace Elliott in *Jacqueline* 4. The Candy Shop (annual Shriners' celebration) 6. Polly of the Circus, with Ethel Tallaferra as Polly, 10, 11.—ITEM: A. E. Culver, late business manager of Smith's Theatre for several years and recently appointed city editor of the *Bridgeport Post*, has been appointed manager of the Poli Meriden theatre.

**WILLIAM F. HOPKINS.**  
**NEW LONDON.**—LYCEUM (W. T. Murphy, res. mgr.): Mildred and Rouclore, with Marshall P. Wilder as a feature, put up a more-than-ordinary vaudeville Nov. 26, 27 and did good business. Johnson's sketch, *Eight Pictures*, 29, drew out the sporting enthusiasts. Fiske O'Hara sang himself into favor 1 in *The Weaving of the Green*, David Levermore and Madame Bella Gudinsky in *The Yiddish Vahelle* 2. Grace Elliott in *Jacqueline* 4. The Candy Shop (annual Shriners' celebration) 6. Polly of the Circus, with Ethel Tallaferra as Polly, 10, 11.—ITEM: A. E. Culver, late business manager of Smith's Theatre for several years and recently appointed city editor of the *Bridgeport Post*, has been appointed manager of the Poli Meriden theatre.

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shall P. Wilder, Nov. 25; excellent entertainment to good houses. A Southern Rose 26 to poor business. The Old Homestead, matinee and night, 27, to big business. Richard Jose and excellent co. 29 in Silver Threads. Robert other and well balanced co. in Brewster's Millions to two good houses 1. The Prince Chap, matinee and night, 4. The Candy Shop 10. Helen Gray co. 18. ITEM: Henry Archer joined the Silver Threads co. as properly man.

**NEW BRITAIN.**—RUSSIAN LYCEUM (T. J. Lynch, mgr.). Moving pictures and songs Nov. 28 to crowded house. Fiske O'Hara in The Wearing of the Green 29 to well filled house; star pleased immensely with songs rendered. Lyceum and Madame Bella Gielinsky (Yiddish) in Die Yiddie Vatel 2. Johnson Ketchell pictures 3. Pol's vaudeville 6. The Candy Shop 8.

**NORWICH.**—BROADWAY (Ira W. Jackson, mgr.). The Old Homestead Nov. 26 drew a large audience; good co. Richard Jose, the famous tenor, appeared 27, matinee and night, in Silver Threads to houses which should have been larger; one of the most charming plays of the season, given by an excellent co.; Mr. Jose was in fine voice and the old songs he sang were given a delightful rendering. Brewster's Millions 2. Cook Stock Players 3 in The Prince Chap. The Candy Shop 9.

**STAMFORD.**—ALHAMBRA (Beacon Amusement Co., mgr.). Return engagement of Ben Street's Players Nov. 25 in Twelfth Night at matinee and Six Stoops to Conquer in the evening again drew crowded houses to very fine performances. Girls Will Be Girls, matinee and night, played by S. R. O. Lew Buckstader 4. FAMILY (Herrick and Bloom, mgr.). A Wife's Secret 25, with a good co., pleased two well filled houses. A Much Married Man 27; poor co.; poor business.

**WILLMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.). Richard Jose in Silver Threads Nov. 26, delighted, fair attendance; fine co. Singing of Mr. Jose was special feature. A return would fill the house. Human Hearts 25, large holiday crowd; well pleased. Johnson Ketchell fight pictures 27; large crowds as result of Minors criticism published in local paper. The Man on the Box 4.

**MERIDEN.**—POL'S (A. E. Culver, res. mgr.). Brewster's Millions Nov. 29 to a large and delighted audience. The Three Twins 6. ITEM: A. E. Culver, of the Bridgeport Post and formerly manager of Smith's Theatre, Bridgeport, has assumed management of Pol's Theatre here.

**WATERBURY.**—POL'S (Harry Parsons, mgr.). A Much Married Man Nov. 25, to good business. Robert Oser as Monty Brewster and a good co. in Brewster's Millions 26, 27 pleased large audiences. Fiske O'Hara in The Wearing of the Green 30; large and well pleased audience. The Three Twins 6. Frank Lator 15.

**MIDDLETON.**—MIDDLESEX (Henry Engel, mgr.). Brewster's Millions, with an excellent co., to good business Nov. 30. Vaudeville 24, in which Francis Wood, Alva York, Coulter and Wilson, and Edgar Foreman are featured. The Candy Shop 13. Sousa's Band 13.

## DELAWARE.

**WILMINGTON.**—AVENUE THEATRE (Conness, Edwards and Roth, mgrs.). The Charity Ball Nov. 29, 4. Samuel Klawns and Ethel Strickland appeared for the first time and both made good. Margaret Pitt, Marc Macdermott, Charles F. Miller, and Harry G. Hocky continued to add to their success. Florence Short as Mrs. Van Buren was exceptionally good. The Man on the Box 6-11.

## FLORIDA.

**JACKSONVILLE.**—DUVAL (W. L. Delcher, mgr.). Virginia Millman in Divorçons Nov. 22 and in Alabama Nov. 23; small but appreciative audiences. Adelaide Thurston in Contrary Mary 25; fair business. Manhattan Opera co. 24-1. Otto Meyer Concert 2. Flower of the Ranch 3. Golden Girl 4. 5.—DIXIE (Joseph Bugbee, mgr.). Dark.—ORPHEUM (James Rurbridge, mgr.). Baldwin Melville co. in A Texas Street 22-26 pleased good business.—ITEM: This house will be closed 29-6 for repairs.

**PENSACOLA.**—OPERA HOUSE (John M. Coe, mgr.). The Climax Nov. 24; two performances; splendid business. The Servant in the House 25. Florence Gear in Fluffy Ruffles 30. Al. H. Wilson in Met in Ireland 4.

## GEORGIA.

**CORDELE.**—OPERA HOUSE (J. H. Shipp, mgr.). The Climax Nov. 19 pleased large attendance. The Servant in the House 22 to good business; pleased. Coburn's Minstrels 29 to capacity. Flower of the Ranch 3. Josh Simkins 10. Day Miller Kent 14. Day 14. Isle of Spice 16. The Royal Calf 20.

**ATHENS.**—COLONIAL (Gortalsowsky Brothers, lessees; A. J. Palmer, res. mgr.). The Servant in the House Nov. 25; excellent; to capacity. Field's Minstrels 6. Climax 7. Manhattan Opera co. 9-11. Golden Girl 13, and Black Patti 14.

**AUGUSTA.**—GRAND (Charles Rex, res. mgr.). The Flower of the Ranch Nov. 30; small audience; well pleased. A Knight for a Day 6. CITY LYCEUM (Grant); Hon. Champ Clark 23; large audience; pleased.

**ROME.**—OPERA HOUSE (Joe Speigelsberg, mgr.). Al. Field's Minstrels 2. The Servant in the House 3. Black Patti 12. Golden Girl 13.

**COLUMBUS.**—SPRINGER OPERA HOUSE (Frank H. Springer, mgr.). Dark Nov. 23-30. The Servant in the House 12.

**MACON.**—GRAND (D. G. Phillips, mgr.). Coburn's Minstrels, with matinee, Nov. 25; played to good business. Dark until 9.

**BRUNSWICK.**—GRAND (W. A. Finney, mgr.). The Flower of the Ranch 2. Robert Loveman Concert co. 8. Golden Girl 9.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON (Chester H. Rice, res. mgr.). Corinne in Mile, Mischief Nov. 15; excellent co.; played to two crowded houses. Sousa's Band 26 pleased big business. Bernard Daly in Sweet Innisfallen 27 gave excellent satisfaction to good business. The Cry Baby 27; fair co. and business. Louise Gunning in Marcelle 30. University Glee and Mandolin Club 3. Mrs. Fiske in Salvation Nell 4. The Girl in the Grandstand 5. 6.—MAJESTIC (C. H. Ramsey, res. mgr.). Sunny Side of Broadway 21-23; good co. and good business. Burr McIntosh in A Gentleman from Mississippi 24; fine performance; to packed house. The Thief 25 delighted packed houses. As the Sun Went Down 26, 27; fair co. and business. The

Queen of the Secret Seven 28-1 opened to good business. Benish Poynter in Lena Rivers 2-4. David Higgins in His Last Dollar 5-8. Cole and Johnson in The Red Moon 9-11.

**PEORIA.**—GRAND (S. B. Harrington, res. mgr.). The Road to Yesterday Nov. 25; large business; pleased. The Witching Hour 27; excellent; business ditto. Sweet Innisfallen 28; fine; large house. The Bachelor 30; excellent comedy; drew well. Louise Gunning in Marcelle 31. Mrs. Fiske in Salvation Nell 3. St. Elmo 4. Vogel's Minstrels 5. 6. David Bishop 7.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.). A Gentleman from Mississippi 25; capacity business; co. fine. The Sunny Side of Broadway 26, 27; medium business; liked. Benish Poynter in Lena Rivers 28-1; fine drama; star and support pleased. The Queen of the Secret Seven 24. Cole and Johnson in The Red Moon 5-8.

**QUINCY.**—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.). Powell and Coburn's Musical Comedy co. Nov. 22-27 drew large and well pleased houses. Play: My Queen in Cairo, Yankee Doodle Boy, Cupid and the Prize Fighter. The Man from Kalamazoo. A Daughter of America. The Boy, the Bird and the Bottle. The Morey Stock co. 28 presented The Vagabond's Wife and Anita, the singing girl, to crowded houses; good satisfaction. Faust 29, as usual, drew good business; excellent production. Ethel May Stock co. 30-4. Lena Rivers 5.

**AURORA.**—GRAND (Charles Lamb, res. mgr.). Corinne in Mile, Mischief Nov. 22; good co., to poor business. William Owen and co. 25, two performances; good co., to capacity business. Plays: Merchant of Venice and As You Like It. Daniel Boone on the Trail 29, matinee and night, to fair business. Jesse James 27, matinee and night, to fair business. The Road to Yesterday 28; two performances; good co. and business. The Guy Stock co. 29-5 in repertoire. Opening bill, At Piney Ridge.

**ROCKFORD.**—GRAND (George C. Sackett, mgr.). Bernard Daly in Sweet Innisfallen Nov. 22; fair house. Runco in Arizona 25, matinee and evening; good houses. Jesse James 26; fair business. The Road to Yesterday 27; matinee and evening; pleased good houses. The Girl from Rector's 6. Marie Cahill 11.—NEW MAJESTIC (George C. Sackett, mgr.). The Sherman Stock co. presented East Lynne and The Miner's Daughter to packed houses 22-27.

**WAKEFAN.**—SCHWARTZ (J. Wingfield, mgr.). St. Elmo Nov. 18; very good co.; pleased small house. Bernard Daly 21; very good, to big business. The Guy Stock co. 22-28; very good co.; business fair. Plays: Piney Ridge, My Jim, Dr. Jekyll and Mr. Hyde, When We Were Twenty one, The Vampire, The Manxman, and The Cry Baby. Monte Carlo Girls 3. The Sunny Side of Broadway 4.

**ALTON.**—TEMPLE (W. M. Sauvage, mgr.). Lyndon Taylor, Nov. 20, two capacity houses; well pleased with the Prize Winners. The Gay Morning glories 27; big business. Just a Woman's Way 28; good business fairly satisfied. Powell and Coburn's Musical Comedy co. 29-4; Yankee Drummer opening bill. Monte Carlo Girls 10. Marie Cahill 11. U. T. C. 1.

**JOLIET.**—THEATRE (J. T. Henderson, res. mgr.). Sousa's Band Nov. 23; splendid; poor returns. Corinne in Mile, Mischief 24; good, to poor returns. In Wyoming 25; fair; fair returns. Daniel Boone on the Trail 27; fair, to fair returns. The Bachelor 28; good; poor returns.

**GALESBURG.**—AUDITORIUM (F. B. Williams, mgr.). Donald Robertson Players Nov. 24, 25; fair house. Martin's U. T. C. 26, 27, 28, matinee; big business; pleased. St. Elmo 26 drew good house; pleased. Faust 27, matinee; good business and performance. Flint (hypnotist) 29-4.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, mgr.). Sousa's Band afternoon Nov. 23; fair stage but badly pleased audience. St. Elmo evening 23; small audience; satisfaction. Jesse James 24; poor performance. Bernard Daly in Sweet Innisfallen 25; large and well pleased attendance.

**PRINCETON.**—APOLLO (E. L. Belden, mgr.). Lyndon Taylor, res. mgr.; As the Sun Went Down Nov. 29; small house. Senator A. La Follette (Lecture Course) 25; full house. St. Elmo 24 pleased fair house. Lecture Course 7. Poultry Show 14-18.

**DECATUR.**—POWERS' OPERA HOUSE (Thomas Roman, mgr.). Just as the Sun Went Down Nov. 25, matinee and night, to good business. Mrs. Fiske in Salvation Nell 27; very large and well pleased audience. Sousa's Band 29. Mrs. Fiske in Salvation Nell 6.

**ELGIN.**—OPERA HOUSE (F. W. Jencks, mgr.). Daniel Boone on the Trail pleased capacity business Nov. 25 at popular prices. Going Home 6. Wyoming 10. Moving pictures and songs on off nights.

**MOLINE.**—THE MOLINE (B. H. Taylor, mgr.). Martin's U. T. C. Nov. 20; good house. Runmaster 27, matinee and night; fair business. St. Elmo 28. Cry Baby 2. The Girl in the Grandstand 3.

**BEARDSTOWN.**—OPERA HOUSE (William H. Deane, mgr.). Mrs. Temple's Telegram (chore talent) Nov. 25; S. R. O. The Cry Baby 2. St. Elmo 8.

**STERLING.**—ACADEMY (W. F. Lipp, mgr.). Bernard Daly in Sweet Innisfallen Nov. 23, 24, 25; fair house.

## INDIANA.

**MARION.**—INDIANA (H. G. Sommers, mgr.). S. W. Pickering, bus. mgr.; Stetson's Girls Will Be Girls 16, with Will C. Mandeville as the Professor, brought out good houses and satisfied. Moulin Rouge Girls 26 were seen by a large male audience. Constance Crawley in Justification 1. St. Elmo 3. California Girls 4. Prince of Tonight 10. The Soul Kiss 15.—GRAND (H. G. Sommers, mgr.). S. W. Pickering, bus. mgr.; Burdette Cash co. 22-27 in repertoire received excellent patronage and pleased. The repertoire included At His Country's Call, Fight for Honor, The Two Orphans, A Daughter of Satan, Under Two Flags, and On the Rio Grande. The Morris Thurston co. 30 opened an indefinite engagement as Marion's Own Stock co. in The Senator's Daughter and pleased good attendance. The bill included Down Where the Cotton Blossoms Blow, and Four Corners.—ITEM: The local Elks' annual memorial service 5. Address by Hon. Woodson S. Marshall.

**SOUTH BEND.**—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.). The Girl Question Nov. 25, 26, 27, 28, 29, 30, to big business; gave creditable performance. Beverly 2. The Bachelor 3. Constance Crawley in Justification 4.—AUDITORIUM (Harry G. Sommers, mgr.).

U. T. C. 24 to good business, as usual. John W. Vogel's Minstrels 25; drew well twice; good performance. Adrian M. Newsom (monologist) 26 in A Message from Mars entertained big lecture course house well. The Commanding Officer 29 drew fair house and pleased. Sousa's Band 1. Fanny Ward in Van Allen's Wife 6.—INDIANA (Thomas Moss, mgr.). Indiana Theatre Stock co. in The Masqueraders 22-28. Lena Rivers 29-4 to good business.

**FORT WAYNE.**—MAJESTIC (Rice and Stair, mgrs.). Our Own Stock co. in Sag Harbor Nov. 22-26 made hit and drew well. J. J. Corbett's wrestling exhibition 27 drew big audience. Our Own Stock co. presented Charley's Aunt 28, 29, with matinee; Frank Jones in leading role. This is the last week for the stock co. here and patrons are sorry to see them go, for they have kept their work up to a high standard of excellence and have drawn uniformly good business from the start. Henry Woodruff in The Prince of Tonight 3. The Commanding Officer 1. Francis Wilson in The Bachelor's Baby 2. On Trial for Life 3. 4. Dudley Buck's Male Chorus in Princess Bonnie 6, 7.

**LOGANSPOUT.**—THEATRE NELSON (E. F. Maxwell, mgr.). Mrs. Fiske in Salvation Nell Nov. 30; good attendance. Mrs. Fiske and Mr. Blinn were obliged to respond to numerous curtain calls. Henry Woodruff in A Prince of Tonight 1 pleased a large house.—BROADWAY (E. D. Sipe, mgr.). The Maclean Players presented North Carolina Folks, Emeraldia, Transgressor, Out of the Fold, The Man from Nowhere 29-4; a good co. to good business.

**BLOOMINGTON.**—HARRIS-GRAND (R. H. Harris, mgr.). The Witching Hour Nov. 23, 24, 25, 26, 27, 28, 29, 30, to good business; never playing the town. The Hidden Hand 24; fair co. and business. St. Elmo, matinee and night, 25, pleased good houses. The Wolf 26, matinee and night, 27; poor co., to fair business. The Moulin Rouge Girls 1. The Girl Question 8. Al. Martin's U. T. C. 10.

**TERRE HAUTE.**—OPERA HOUSE (T. W. Barby, lessee). McFadden's Flats Nov. 21; fair attraction. S. R. O. Wright Huntington Players in Little Grey Lady 22-24, matinee and night. Al. G. Field's Minstrels 25; co. good; S. R. O. both performances. St. Elmo 27. Wright Huntington Players in Little Grey Lady 28.—ITEM: This was Al. G. Field's fifth annual appearance here.

**LAFAYETTE.**—NEW DIXIE (Carr P. Lang, mgr.). Moulin Rouge Nov. 26 to fair business. Mrs. Fiske 1; large advance sale. Prince of Tonight 2. Mrs. Leslie Carier 6.—VICTORIA (James E. Erwin, mgr.). Victoria Stock co. in Bachelor's Homecoming and Power of Love 22-27. What Women Can Do 29-4.

**ANGOL.**—CROTON OPERA HOUSE (B. E. Willm, mgr.). Elks' Minstrels (local) Nov. 24, 25, to two packed houses; best entertainment of the season; Art Adair, musical comedy act, feature of olio; best act ever in the house; received round after round of applause. Her Bark Marrying Place. Miss Petticoats 9. The Scotch Singers of Glasgow 13.

**MICHIGAN CITY.**—OPERA HOUSE (Central States Theatre Co., owners; Otto Dunker, mgr.). Rosar-Mason Stock co. closed very successful week Nov. 28. Vogel's Minstrels 29 drew a good house, pleasing all. Blind Orphan and The County Sheriff 4. 12'Orbano's Italian Band 10.

**FRANKFORT.**—BLINN THEATRE (Langbrake and Hufford, mgrs.). Orpheum Stock co. Nov. 22-27; excellent co.; capacity business all week. Henry Woodruff in The Prince of Tonight 3. Girls Will Be Girls 7. The Merry Widow 13.

**WABASH.**—EAGLES' THEATRE (J. A. Holden, mgr.). District Leader 23; fair attraction; fair business. The Wolf 24; excellent attraction; fair business. Moulin Rouge Girls 25; poor attraction and business.

**MUNCIE.**—OPERA HOUSE (H. R. Wyser, mgr.). Girls Will Be Girls Nov. 22; fair house. The Time, the Place and the Girl 23; fair business. The District Leader 25, matinee, full house; evening, light. Mrs. Fiske in Salvation Nell 27 delighted a full house.

**EVANSVILLE.**—WELLS' BLOU (Charles H. Sweeten, mgr.). Al. G. Field's Minstrels Nov. 24 and matinee to good business. Mrs. Leslie Carier 26. In Virginia Herne drew good house. McFadden's Flats 28 and matinee to full houses. In Panama 5.

**ANDERSON.**—OPERA HOUSE (J. E. Hennings, mgr.). The Girl Question Nov. 26 pleased fair house. Mrs. Fiske in Salvation Nell 29 gave excellent satisfaction to S. R. O. The Girl from U. S. A. 8. The Prince of Tonight 9. William Oser, Harry Jones 10.

**HUNTINGTON.**—THEATRE (H. E. Rosebrough, mgr.). The Wolf Nov. 25; excellent; to capacity. The Girl from the U. S. A. 1. Ft. Wayne Stock co. 4. District Leader 6. St. Elmo 9.

**TIPTON.**—MARTE (N. S. Maris, mgr.). Deval Dog and Pony Show Nov. 25, 26; small audience. California Girls Burlesque 1. Constance Crawley in Justification 2. Careless Cupid (local Elks) 9, 10.

**ELWOOD.**—KRAMER GRAND (J. A. Kramer, mgr.). Girls Will Be Girls Nov. 24; good attraction and house. California Girls Burlesque 26; fair.

**CONOVERVILLE.**—AUDITORIUM (F. E. Kohl, mgr.). Constance Crawley presented Justification Nov. 30 to a small but appreciative audience. Present Stock co. 6-11. Soul Kiss 4.

**NOBLESVILLE.**—GRAND (J. L. Wild, mgr.). The Girl from U. S. A. 8; played a small house Nov. 29.

**RICHMOND.**—GENNETT (H. G. Sommers, mgr.). The Time, the Place and the Girl Nov. 24, 25, 26, 27, 28, 29, 30, to good business.

**RENSSELAER.**—OPERA HOUSE (J. H. S. Ellis, mgr.). Damon's Colored Comedy co. 4. Yankee Doodle Girls 7.

## IOWA.

**IOWA FALLS.**—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.). Governor Hoch, of Kansas, 1 (College Lecture Course number). As the Sun Went Down 3. Gertrude Hitchie in Married in Haste 8. Brax, the magician, 9.—ITEMS: The Imperial Theatre at Des Moines was formally opened 18. It is modern in equipment and is managed by Bert Kille. Manager W. B. Wiley, of the Aerie Opera House at Boone, has canceled his agreement with the Shuberts.—The People's Theatre at Cedar Rapids was rechartered 25, considerable property belonging to the members of the Transatlantic Stock co. being taken.—Thomas K. Krewer, of the Max Fisman co., has joined the Stock co. at the Princess Theatre in Des Moines.—Amateur thespians at Drake University will present Enchanted Arden, at Boone, 3.—Mr. and

Mrs. Harry L. Dixon have closed with the Meadow Brook Farm co.—Bitty and Ella Marble, veteran players who were popular in the West twenty-five years ago, are with The Grand of a Thief this season. The Minneapolis "Journal" of twenty-five years ago said: "Chicago has a boy Richard III. Master Whiteside, who made his debut last Sunday." FRANK E. FOSTER.

**CEDAR RAPIDS.**—A. R. H. O. P. E. R. A. HOUSE (Will S. Collier, bus. mgr.). Via Wireless Nov. 23; fine; matinee setting in third act made a special hit. The Girl from Rector's, matinee and night, 25; both houses packed and all seemed highly pleased. House of a Thousand Candles, matinee and night, 27; good, to good business. James K. Hackett 29; good, to good business. As the Sun Went Down 30. The Thief 1.—PEOPLE'S (V. Hugo, bus. mgr.): Trousdale Brothers Stock co. in The Man from the Northern States; fine business continues 29-4.—ITEM: The local T. M. A. gave a banquet on the night of 24 to all theatrical people in town. The affair lasted till the early morning hours and was greatly enjoyed. The association has lately moved into new and elegantly furnished clubrooms.

**WATERLOO.**—SYNDICATE THEATRE (A. J. Busby, mgr.). Vanderbilt Nov. 22-27; business fair. The Girl in the Grandstand 30. As the Sun Went Down 1. Martin's U. T. C. 2. The Great John Ganton 3.—WATERLOO (A. J. Busby, mgr.). The Ringmaster 23 pleased good business. Stubbard, Cinderella 24; good attraction and business. The Great John Ganton 24, matinee and evening, to capacity houses. (Return date arranged for by Manager Busby for Dec. 3.)—ITEM: There will be no more vaudeville here for this season at least, business not warranting continuance.

**MARSHALLTOWN.**—A. B. E. O. N. (W. A. Tapp, mgr.). A Scolded Cinderella Nov. 22, 23, 24, 25, 26, 27, 28, 29, 30, to good business. The Ringmaster 24; good co., with Alice Weeks and H. S. Northrup at head, to good business. Rose Sydell's Burlesque 25, matinee and evening, pleased good audiences. Lena Rivers 28; fair co., to good business. The Wolf 30. The Girl in the Grandstand 1. The Great John Ganton 2. U. T. C. 3. As the Sun Went Down 4.

**DUBUQUE.**—GRAND (William L. Bradley, mgr.). Lily Comedy co. Nov. 24, 26 in Sunny Side of Broadway. Hearts of Gold, Little Pink Business, played to excellent business. U. T. C. 3. Elks' memorial service 6. Bernard Daly 7. Billie Burke 8. Blanche Bates in The Fighting Hope 15. Married in Haste 18. Howe's pictures 20. Tim Murphy 23. Theodore Roberts in The Barrier 25. Henry Woodruff in The Prince of Tonight 31.

**BURLINGTON.**—OPERA HOUSE (Chamberlin-Harrington co., mgrs.). St. Elmo Nov. 25 did great business; fair performance. Faust 26; fair attraction and business. Morey Stock co. 29-4. The Blue Mouse 6 (return date). The Bachelor 7. Wrestling match 10. Zbyssco vs. Turner. The Wolf 16. Blanche Bates in The Fighting Hope 18. Vogel's Minstrels 29.—ITEM: The Morey Stock co. has a good repertoire.

**KEOKUK.**—GRAND OPERA HOUSE (D. L. Hughes, mgr.). A. L. Martin's U. T. C. Nov. 22; fair co. and business. The Thief 23; excellent co. and business. Cook and Mason's Minstrels 25, matinee and night; fair co., to excellent business. Bernard Daly in Sweet Innisfallen 1. The Soul Kiss 3.

**SPENCER.**—OPERA HOUSE (Franklin Floete, mgr.). M. G. M. Lecture Course Nov. 29; good house and entertainment. McCabe's Minstrels 27; fair, to poor business. Vanda Knox and Her Girls 1. The Wolf 5. My Mate Girl 8. M. G. M. Lecture 10. Lena Rivers 16. U. T. C. 23.

**DECATUR.**—OPERA HOUSE (Welger and Bear, mgrs.). The Great John Ganton Nov. 30. The Wolf 11. Donald Robertson co. in The Art of Life; fine performance; deserved better house.—ITEM: The Elks of Decatur are arranging for a big benefit (home talent) during holiday week.

**CHARLES CITY.**—HILDRETH OPERA HOUSE (C. F. Dunkel, mgr.). Chic Perkins co. Nov. 24, 25, in The Little Prospector and The Leading Lady; good shows, to good houses. The Great John Ganton 27; a good co. and attraction to big business. The Wolf 8.

**OTTUMWA.**—GRAND (J. F. Jersey, mgr.). Black Crook, Jr. Nov. 25; good business. Girl of Eagle Ranch 26; fair business. Runco in Arizona 27; good, to fair house.

**PERRY.**—OPERA HOUSE (A. W. Walton, mgr.). Lena Rivers Nov. 26 to fair business; pleased. Married in Haste 30. The Wolf 2. The Blue Mouse 13. Our Country Cousin 15.

**NEWTON.**—OPERA HOUSE (Sam Slater, mgr.). Married in Haste Nov. 27; good business. Mollie Bawn 1. Faust 3. The Blue Mouse 8.

## IDAHO.

**BOISE CITY.**—NEW PINNEY (Walter Mettenhall, mgr.). Fritz Kestner, violin recital, Nov. 23; audience. Columbian Club fine entertainment; enjoyed by music lovers; poor house, not half expenses. America's most popular quartette, Y. M. C. A. 27, got lost in the shuffle, failed to connect. Delta Pringle co. 29, 30, 1. 3. 5. Humm's Opera 2. A. M. C. A. 7. In Wyoming 3. Commencement Day 14, 15, date changed to 16, 17. Travelling Salesman 21. Duke of Connaught Jan. 9. Bugle Band 10.—TURNER: Mario Stock co. in The Mysterious Model (past week) production and business good. ORPHEUM: Corlie co. closed. Living picture show just week, something new here, house crowded. House will change managers 28; be run by Joe Speigle; vaudeville shows.—BOZ: As usual, house too small; Berke and Groom's visit to New York Zoo; very fine.—LYRIC: Panama Canal; splendid.—ITEM: I crossed isthmus '92, '93 and 1898. Advocated and wrote up this to our Senator thirty years ago.—THE OAKS: Everything new, clean, up to date; getting their share of business.—THE STAR: Changed hands; called the Shoestring; will now change management 29.

**WALLACE.**—MASONIC TEMPLE (C. A. W. Lacey, mgr.). The Climax Nov. 22; good production, to large audience. Primrose Minstrels 1. Homecoming Trail 6. Beverly 11. Max Fisman 14. Third Degree 16.

## KANSAS.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Lacey, mgr.). The Royal Chef Nov. 9; good co. and business. Lyndon Taylor, Nov. 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, to good business. The Guy Stock co. 29. The Blue Mouse 30 greatly pleased fine business. The Blue Mouse



23; fair co. and business. Cameron Opera co. canceled. The Time, the Place and the Girl 30. Girls 4. Gentlemen from Mississippi 8. The Girl and the Hawk 14. Lyman Twins 20. The Great John Ganton 21. W. B. Patton 22. The Great Divide 27.

**GALINA.**—OPERA HOUSE (W. P. Pierce, mgr.): American Hobo Nov. 22; fair, to good business. Monte Cristo 25; good. Minstrels 4. CONVENTION HALL (J. A. Kimball, mgr.): A Southborn Cinderella 15; best chorus that has ever appeared here; splendid attraction. The House of a Thousand Candles 18; good house and attraction. The Girls 25; fair. ITEM: Miss Youngfish, who played Sally with Southborn Cinderella, made a decided hit. She was born here.

**COLUMBUS.**—McGILL'S THEATRE (W. F. McGill, mgr.): Louise Hutchinson Stock co. Nov. 22-24 presented The Fatal Wedding. Parisian Princess, and After the Ball to light business. Hans Hanson 27 to good business. Lyman House's pictures 4. A Pair of Country Kids 8. Strongheart 15. Washington, D. C. Motion Picture co. 16-18.

**ATLANTIC.**—THEATRE (E. S. Brigham, lessee; Carl Dees, mgr.): Watkins Stock co. Nov. 20-27; fine co. to good returns. House of a Thousand Candles 28. Johnson-Ketchel pictures 20 to good returns. Pictures fine. The soul kiss 1. On the Frontier 5.

**FORT SCOTT.**—THE DAVIDSON (Harry C. Enrich, mgr.): Little Johnny Jones had fair house Nov. 22. The King of Kokomo did little business afternoon and evening 25. House of a Thousand Candles 13. Bunco in Arizona 18. Morning Glories 20. W. B. Patton 25. As the Sun Went Down 30.

**INDEPENDENCE.**—BELDORF (Charles F. Doran, mgr.): The Soul Kiss Nov. 23; matinee and evening, to pleased audiences; good co.; fair business. Motion pictures Johnson-Ketchel night 20; small house. Little Johnny Jones 29. Folsie Fox 30.

**HUTCHINSON.**—HOME (W. A. Lee, mgr.): House of a Thousand Candles Nov. 22; fine co. to S. R. O. Wolf Stock co. 25; matinee and night; good co. and business. Mahara's Minstrels 27; matinee and night; excellent co., to fine house.

**OTTAWA.**—ROHRBAUGH (S. R. Hubbard, mgr.): Madame Langendorf Concert Nov. 23; a large and well-pleased audience. The House of a Thousand Candles 27; matinee and evening, to good business.

**LAWRENCE.**—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): Going Some Nov. 24; very good co.; fair house. House of a Thousand Candles 26; poor co. and house.

**CORBY.**—OPERA HOUSE (I. W. Cronley, mgr.): Dark. W. B. Patton in The Blackhead and co. were snowbound in South Dakota Nov. 15.

#### KENTUCKY.

**OWENSBORO.**—GRAND (Piedley and Burch, mgrs.): The Merry Widow pleased capacity business Nov. 24; excellent co. Al. G. Field's Minstrels 26; S. R. O.; audience delighted. Black Patti 27; good business; pleased audience. Jackson Webb Musical Comedy co. billed for 29-4, failed to appear, having stranded at Central City 25.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, mgr.): Mrs. Leslie Carter Nov. 25 in Vasta Herne broke all records for matinee and night performance; opinion divided as to the play. Wizard of Wiseland 27 (return); co. reduced about half; not best of satisfaction. Black Patti 29; top-heavy house; fair performance. AUDITORIUM: Dark.

**HENDERSON.**—PARK (J. Dee Collins, mgr.): Black Patti Nov. 25, two performances, to balcony and gallery capacity. Cushman Musical co. 2-4. Soul Kiss 10. Sweetest Girl in Dixie 11. Servant in the House 18.

**WAYNESVILLE.**—WASHINGTON OPERA HOUSE (Russell Dye and Frank Russell, mgrs.): Wizard of Wiseland 1; good co. to capacity. Passing Review 6.

**RICHMOND.**—OPERA HOUSE (White, Wines and Baxter, props.): The Wizard of Wiseland Nov. 27; fine co., to a good house.

**BOWLING GREEN.**—OPERA HOUSE (J. M. Robertson, mgr.): Al. G. Field's Minstrels Nov. 27 to S. R. O.; excellent performance.

#### LOUISIANA.

**ALEXANDRIA.**—RAPIDES THEATRE (Frank A. Salisbury, mgr.): The Wolf Nov. 21; excellent to good business. Polly of the Circus 23; fine co. and returns. The Great Divide 25; matinee and night; excellent, to big business. The Gingerbread Man 28; matinee and night, to capacity. Graustark 29. The Final Settlement 30. Parsifal 2. The Cow Puncher 3. A Knight for a Day 6. Florence Gear in Fluffy Ruffles 7. The Right of Way 12. Babes in Toyland 13. The Cat and the Fiddle 14. The Matinee Girl 19, 20. Paid in Full 20. The Man of the Hour 30.

**DONALDSONVILLE.**—GODFRAN (W. F. Nolan, mgr.): A Gentleman from Mississippi Nov. 15; excellent co. and good business. The Wolf 17; good co. The Great Divide 22; excellent co. Human Hearts 28; fair; good business. The Gingerbread Man 29. Graustark co. 30. Forgiveness 2.

**LAFAYETTE.**—JEFFERSON (C. M. Parkerson, mgr.): The Wolf Nov. 13; good co.; fair business. Parsifal 25; pleased big house. The Gingerbread Man 1. The Time, the Place and the Girl 5. The Cow Puncher 8. The Cat and the Fiddle 13. Babes in Toyland 16. May Stewart 21. Tempest and Sunshine 22.

**CROWLEY.**—OPERA HOUSE (D. E. Lyons, mgr.): The Henry Miller co. in The Great Divide Nov. 29 to large audience; Edgar Jones as Stephen Gihent and Ida Brooks as Ruth Jordan were good. W. E. Nankeville presents Human Hearts 6.

**OPELOUSAS.**—SANDOX OPERA HOUSE (T. E. Price and Son, mgrs.): The Wolf Nov. 16; good co.; business fair. The Great Divide 26; good co.; business poor. What Women Will Do 30. Parsifal 1.

**THIBODAUX.**—OPERA HOUSE (F. Hoffmann and Sons, mgrs.): Human Hearts Nov. 30 to fine business; co. good, and Leonard Belmont as Jim Mason deserves special mention.

#### MAINE.

**BANGOR.**—OPERA HOUSE (F. A. Owen, mgr.): This Woman and This Man Nov. 25 had two good audiences. The Convict's Daughter 26, 27 to fair business; co. and performance acceptable. The Gage Stock co. opened 29 for week in The Belle of Richmond to good house. Rebecca of Sunnybrook Farm 6. Silver Threads

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D. Brewster's Millions 16-18. The County Sheriff 25.

**CHEROKEE.**—OPERA HOUSE (F. Bronson, mgr.): Bishop Bristol as a lecture course number Nov. 23. Little Homestead 27; good performance, to light business. Wrestling match Donke vs. Westgard 27 to big business; favor of Donke. Vanda Evans and Her Girls 29. Governor Hoch 3. Girl from U. S. A. 7.

**BRUNSWICK.**—TOWN HALL (H. J. Green, mgr.): St. Johns Band Nov. 24; excellent, to packed house. A. C. I. Dramatic Club (local) 25; excellent, to S. R. O. Saturday Club Dramatics (local) 3.

**AUGUSTA.**—OPERA HOUSE (Thomas H. Cuddy, mgr.): This Man and This Woman Nov. 27 pleased large and enthusiastic audience. Gage Stock co. 6-11.

#### MARYLAND.

**HAGERSTOWN.**—ACADEMY (Charles W. Boyer, lessee and mgr.): Graham Stock co. Nov. 30-4 opened in The Convict and the Lady to full house and pleased. Other plays: The Ironmaster, Gypsy Jack, The Black Sheep,

#### NEW YORK THEATRES.

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CHARLES FROHMAN presents  
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**Is Matrimony a Failure?**

By Leo Ditrichstein, adapted from "Die Thier im Freie,"

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Suppose you were to wake up some morning

to discover that your wife wasn't

really your wife at all.

What would you do?

(night) 26 (and matinee 27). The engagement

closed with a good production of The Woman in

the Case 27. Productions well staged; attend-

ance good. Concert 28, vaudeville and pictures,

to good attendance. Bekin's Yiddish Players

in The True Love 29; good performance, with

Madame Bella (Gindski) and David Levenson in

leading roles; good attendance. Elsie Janis in

The Fair Co-Ed 30; a very large and well bal-

anced co. H. David Todd as Ernest Grubb

scored a big hit. James Henney, Harry Wood,

Arthur Stanford, and Elsie Steele deserve men-

tion. Elsie Janis scored heavily with her imi-

tations, which were exceedingly good. Chorus

strong and well costumed; best of satisfaction

to S. R. O.; many turned away. Richard J.

Jose in Silver Threads 1. Robert Ober in

Brewster's Millions 3, 4. Concert 5. Whiteside

Strauss Stock co. 6-11. Concert 12.—ITEMS:

John Meehan, leading man with Leigh DeLacy

this season and an actor of much ability and

talent and who is destined for better things

in the near future, will be starred next season

at the head of his own co. in a great line of

plays for which he is adapted.—John A. Daily,

of the Forepaugh Stock co. (Cincinnati), ar-

rived in town 24, being called home on account

of the serious illness of his sister.—George Ry-

vester has joined St. Elmo (Co. A) to play

leads.—W. H. Dimmick and wife (Marion Chas-

ter) are among the local favorites with the

DeLacy co. this season. Mr. Dimmick has had

much experience in stock and is very reliable

in all that he does.—Andy McLeod, of this

city, is meeting with much success in London.

Eng.—A son was born to Manager and Mrs. W.



BAKER (D. M. Cauffman, mgr.): Our New Minister 29-4. The Lytell co. offered a very



pleasant entertainment to its patrons in Our New Minister. Mr. Lytle as the new minister imbued the character with strength and vitality. John H. Sumner won many laughs and much applause as the country detective. Helen Raymond did some clever character work as Dorcas Tattletale. Much of the heavy work fell upon Frank Base as the returned convict and he played it satisfactorily and adequately. Merely Mary Ann 6-11.—CORINTHIAN (C. W. Coleman, mgr.): Golden Crook 29-4; big business; one of the best burlesques seen here in some time. Prominent in the cast are Billy Arlington as the tramp and Grace Delmore. In the olio a grand opera sextette added to the pleasant favor. The chorus was well drilled and possessed good voices.—ITEM: Ada Adair, who has so acceptably filled the position of leading woman with the Lytle co., left the co. Nov. 27. Miss Adair has won many friends in Rochester by her clever work here. Katherine Emmett has been engaged to fill Miss Adair's place and will make her debut 8. E. G. ZIMMER.

**SYRACUSE.—WITTING** (John L. Kerr, mgr.): Grace Van Studdiford in The Golden Buttery Nov. 27. The Lytle co. has been playing a delicious comedy in Kitty Grey was enjoyed by large houses 30, 1. Louis Mann 2-4. Sousa's Band 9. Otis Skinner 10. Thomas Jefferson 11.—BASTABLE (S. Bastable, mgr.): The Smart Set attracted largely 25-27. Buster Brown to the Lytle co. 21. The Lytle co. 2-4. Charlotte Temple 8-8. Under Southern Skies 9-11. E. A. BRIDGEMAN.

**TROY.—RAND'S OPERA HOUSE** (H. T. Thompson, res. mgr.): Charles K. Champlin Stock co. Nov. 29-4 drew splendid audiences. Plays: An Old sweetheart of Mine, The Panther, The Powers that Be, The Use of the Knife, The Lamb and the Brute, and The Royal Mounted; specialties by Aerial Buddis, Doty Green, John W. Keene, Lulu Morrison, Dot Kennedy, and Four Everetts. Thomas Jefferson 7 in Rip Van Winkle May Robinson 10. **LYCUM THEATRE** (William H. O'Neill, mgr.): Mortimer Snow Stock co. 29-4 in Strongheart played to full houses. U. T. C. 6-11.—ITEM: Mr. O'Neill is presenting first-class plays and the splendid co. is gaining in favor each week.

**SARATOGA SPRINGS.—BROADWAY** (A. G. Sherman, res. mgr.): Fred C. Mallory, mgr.: Majestic vaudeville Nov. 25; co. fair to good business. The Wolf 27; excellent co. and entertainment; large and delighted audience. Temper and Sunshine 29 proved interesting to a good sized house. St. Elmo 1, with Neil Twomey in this part, pleased an audience of fair proportions. Jean Darrach as Edna Earl was excellent. Roselle Fielding, Clara Pendall, and Martha Hurley won marked favor. Faust 2. Rip Van Winkle 3. Johnson-Ketchell pictures 4. Elks' memorial 5. Keystone Dramatic co. 6-8.

**GLADYSVILLE.—DARLING** (Will E. Gault, mgr.): The Royal Comic Opera co. opened the eighth and final week, Nov. 29-4 (except 30), of their engagement in The Mascot to excellent business. Good work was done by Jean Irwin, Effriede Wagner, Charles Van Dyne, Charles Wallace, Walter Browne, George Lyding, and Frank Weiler. St. Elmo 30; excellent good; large and appreciative audience. The Servant in the House 9. Pauline Hall in Wildfire 11. Chicago Stock co. 13-18 (except 17). Commanding Officer 17. Keystone Dramatic co. 23-25. The fomed 26-27.

**JOHNSTOWN.—OPERA HOUSE** (J. A. Collin, mgr.): Temper and Sunshine, matinee and night, Nov. 25, pleased two packed houses. The Wolf 26 drew large and greatly pleased audience American Vitaphone 27 more than pleased two S. R. O. houses. Royal Comic Opera co. 30 in Rip Van Winkle drew fairly well and pleased. St. Elmo 3 was presented by a co. of exceptional ability and more than delighted a full house. American Vitaphone co. 4. Pauline Hall in Wildfire 10. American Vitaphone 11.

**BINGHAMTON.—STONE OPERA HOUSE** (J. P. E. Clark, mgr.): Lyman H. Howe's moving pictures 29-4 attracted two packed houses. The Wolf 29 had excellent business. Uncle Dave Holcomb 4.—ARMORY THEATRE (E. M. Hart, res. mgr.): Grace Van Studdiford in The Golden Buttery 24 was warmly greeted by large audience. The rejuvenation of Aunt Mary 25 large house. The House of Hackett in Classmates 27 was well patronized. The White Squaw 29 drew fairly well. Louis Mann 30 had large business and was enthusiastically received. Kitty Grey 3. St. Elmo 4.

**PALMYRA.—OPERA HOUSE** (H. L. Averluey and mgr.): Faust Nov. 26, with W. H. Harvey as the good performance; co. of staged. Moving pictures, with George Knute, trick bicyclist, 27; packed house; very pleasing performance. Pictures and Hap Howard 4. Isle of Spice 8. Pictures 11. Sunny South 13. Pictures 18. Under the North Star 20.

**POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE** (E. Elmo Nov. 25; fair attendance. Faust 25. Thomas Jefferson in Rip Van Winkle 27; excellent; two good houses. Johnson-Ketchell pictures 30 drew large crowd. Suffragettes meeting 1; large attendance. Ben Greet in A Winter's Tale and a Midsummer Night's Dream with Musical Symphony Orchestra 3. Ruth St. Denis and her co. of Hindoo dancers 4. May Robson 11.

**HONOLULU.—SHATTUCK OPERA HOUSE** (M. Reis, lessee; Charles Smith, mgr.): Chicago Stock co. Nov. 22-27 pleased good audiences all week. Norman Hackett in Classmates 12; performance good, to small house. The Traveling Salesman 11.—ITEM: Mr. Hackett spoke on Shakespeare at the High School Monday afternoon, which was highly appreciated by both faculty and students.

**MIDDLETOWN.—STRATTON** (O. S. Hathaway, mgr.): Moving pictures and vaudeville amused big houses afternoon and evening Nov. 29, 30. Paid in Full 1; fine co. and fair business. Moving pictures 2-4.—ITEM: Sousa and his Band and soloists will give a concert here on the evening of 13 in the State Armory, under the auspices of Co. I. First Regiment.

**WATERTOWN.—CITY OPERA HOUSE** (W. Scott Macmillan, mgr.): The Wolf Nov. 29; a most satisfactory performance by one of the best co. seen here this season; delighted excellent business. The Stronger Sex 25, matinee and evening; good, to big business. As Told in the Hills 27, two performances; good, to excellent business. Elks' memorial services 5. Wildfire 8. Under the North Star 11.

**SODUS.—NEW OPERA HOUSE** (Milla Brothers, owners; mgr.): As Told in the Hills Nov. 24; very good to large audience. Canadian Jubilee Singers 7, benefit M. E. Church. Sunny South 14. Buster Brown 22.—ITEM: Business better than ever, no attraction drawing less than \$200 this season, except Hackett's pictures which drew more than \$100.

**NEWARK.—OPERA HOUSE** (S. E. Sherman, mgr.): Vaudeville and moving pictures all

dark nights continue to draw good patronage. Sousa's Band 9. Sunny South 10. King of Tramps 13. Under the Polar Star 14. Christmas Festival 18. Buster Brown 21.—ITEM: Newark is enjoying an industrial boom, all factories running full time.

**AUBURN.—NEW JEFFERSON** (Hels Circuit Co., mgr.): Wildfire 4; good house. Isle of Spice 6. Ben Great Players 7.—HURST AUDITORIUM (J. N. Ross, mgr.): Ten Nights in a Barroom 4; fair business. The Wolf 6.—BUTTS GRAND T. G. Thompson co. Nov. 29-4; fair houses; Hearts of Steel and Lena Rivers. Same co. 6-11.

**LOCKPORT.—HODGE OPERA HOUSE** (J. Harvey Dayer, mgr.): The Call of the Wild Nov. 23; weak co. and small house. Ten Nights in a Barroom 27; poor co.; crowded house, matinee and night. Traveling Salesman 2; house sold out in advance. Buster Brown 4. May Robson 8. Isle of Spice 11.

**NEWBURGH.—ACADEMY** (Fred M. Taylor, mgr.): Charles K. Champlin co. closed week Nov. 22-27 with The Lamb and the Brute, A Fatal Marriage, The Panther, to good business. Moving pictures 29-4 to crowded houses; pleasing performances. Myrtle and Harder Stock co. 6-11.

**JAMESTOWN.—SAMUEL'S OPERA HOUSE** (J. J. Waters, mgr.): Three Twins Nov. 24; good co. and business. Adelaide Norwood in Alda 25, matinee and night; good business; audiences very well pleased. Girl of the Golden West 27; fair business. Russian Symphony Orchestra 6. The Traveling Salesman 7.

**KINGSTON.—OPERA HOUSE** (Faust Nov. 27) pleased capacity house. Thomas Jefferson 29-31.—ORPHEUM (G. W. Carr, mgr.): Matinee Stock co. opened to S. R. O. and performance pleasing, opening play Under Two Flags.

**WAVERLY.—LOOMIS OPERA HOUSE** (H. C. Watrous, mgr.): Howe's moving pictures Nov. 24 delighted good business. St. Elmo 26, two performances, pleased good business. The Wolf 30; good performance and business. Uncle Dave Holcomb 9. Buster Brown 18.

**ROME.—LYRIC** (Direction of F. E. Leuchner, Inc.; Edward G. Gentry, mgr.): His Honor the Barber Nov. 24; fair to small house. St. Elmo 25 pleased good sized house. Buster Brown, two performances, to small houses. Faust 1.

**DANVILLE.—OPERA HOUSE** (L. H. Heckman, mgr.): Call of the Wild Nov. 18; good business and performance. Royal English Hand Bell Ringers 28; very satisfactory entertainment to fine business. Walter Cluxton 9. Thomas Jefferson 15.

**OSWEGO.—RICHARDSON** (Frank E. Foster, mgr.): White Squaw Nov. 24. As Told in the Hills 25, matinee and night; fair, to good business. Buster Brown 2. Wildfire 8. Isle of Spice 7. Faust 11.

**PLATTSBURGH.—THEATRE** (M. H. Farrell, mgr.): The Keystone Dramatic co. Nov. 25-27; fair co.; good houses. The Stronger Sex 1; excellent co.; fair sized audience. The Jollies 3. The Third Degree 9.

**CORTLAND.—NEW THEATRE** (L. M. Dillon, mgr.): Vaudeville Nov. 22-27 to good business. The Wolf 1. Uncle Dave Holcomb 1. Professional vaudeville 25-4.

**PERRY.—AUDITORIUM** (Max Andrews, mgr.): Neighborhood 3 failed to appear. Buster Brown 7. Arthur Vann in The New Bellboy 9. Thomas Jefferson in Rip Van Winkle 10.

**ONEONTA.—NEW THEATRE** (O. S. Hathaway, mgr.): Fred Gilman, mgr.: The Traveling Salesman Nov. 24 gave satisfaction to S. R. O. St. Elmo 30 pleased good business.

**GLENS FALLS.—EMPIRE** (J. A. Holden, mgr.): St. Elmo Nov. 29; good business; satisfactory production. Servant in the House 8. Third Degree 15.

**LYONS.—MEMORIAL** (Hurt Co. Ohmann, mgr.): Kiriass (local) Nov. 25, 26; good business; pleased. Ten Nights in a Barroom 30; fair business and performance. Isle of Spice 9.

**GENEVA.—SMITH** (F. K. Hardison, mgr.): Wildfire 3. Isle of Spice 4. Uncle Dave Holcomb 6. The Wolf 7. Ben Great Players 8. Under the North Star 17.

**NIAGARA FALLS.—INTERNATIONAL** (Harris Lumber, mgr.): Wildfire 1. Buster Brown 3. Under Southern Skies 4.

**WELLSVILLE.—BALDWIN** (Interstate Amusement Co., mgr.): Neighborhood 3 failed to appear. Buster Brown 7. Wildfire 9.

**HERKIMER.—GRAND OPERA HOUSE** (Ben Schermer, mgr.): Wildfire 9.

## NORTH CAROLINA.

**WILMINGTON.—ACADEMY OF MUSIC** (S. A. Schoss, lessee; Marx S. Nathan, representative): Richard Carl in Mary's Lamb Nov. 23 pleased a S. R. O. audience; the star and co. were well received. This was Carl's first visit to this city. A special Thanksgiving matinee of A Knight for a Day, with George Grey and Louise Horner as Jonathan Joy and Tilly Day; the show pleased big holiday houses and the cast and production were all that could be desired. Paul Gilmore in The Call of the North 2 to two large houses. Mr. Gilmore is a big favorite here. Polly of the Circus 2. The House of a Thousand Candles 4. Al. G. Field's Minstrels 7. The Climax 11.

**GREENSBORO.—OPERA HOUSE** (S. A. Schoss, mgr.): The Flower of the Ranch, with Nellie Walter in the title role, Nov. 23; very good co. to good business. The Show Girl 24 canceled. William Webb in The House of a Thousand Candles 25; excellent co. to large audience; pleased. Paul Gilmore in The Call of the North 1. The Isle of Spice 2.

**ROCKY MOUNT.—MASONIC OPERA HOUSE** (John L. Arrington, lessee and mgr.): The House of a Thousand Candles Nov. 21; good co. and house. The Isle of Spice 28; excellent co.; delighted. Polly of the Circus; unusually good co. to S. R. O. Howe's moving pictures 6.

**WINSTON-SALEM.—AUDITORIUM** (S. A. Schoss, mgr.): The Four Picketts Nov. 22-27 pleased good business. House of a Thousand Candles 29 excellent co.; fair business. Isle of Spice 30. Paul Gilmore in The Call of the North 2. The Burgomaster 4.

**ASHVILLE.—OPERA HOUSE** (S. A. Schoss, mgr.): J. D. Arnold, res. mgr.: Flower of the Ranch Nov. 25; good co. and business. Golden Girl 26; very good co.; good business. The Pickett Stock co. 29-2; two matinee. Isle of Spice 6, matinee and night.

**HENDERSON.—GRAND** (J. S. Poythress, mgr.): Polly of the Circus Nov. 29; excellent co. and well pleased audience. The House of a Thousand Candles 2.

**BISMARCK.—BIJOU** (E. H. J. Vesperman, mgr.): Primrose's Minstrels; fair, to fair

## NORTH DAKOTA.

business. The Crows in A Daughter of Judah Nov. 27. The Shadow 25; fair, to poor business. Bitterly of Graustark 30.

**WATERTOWN.—GRAND** (W. Culver, mgr.): The Girl from the U. S. A. Nov. 27; good business; fair co. A Stubborn Cinderella 30; very good co. and good business. The Old Homestead 4.

**WAPNETON.—OPERA HOUSE** (Harry Hance, mgr.): A Messenger Boy; good co. to fair business Nov. 26. A Stubborn Cinderella 2.

**JAMESTOWN.—OPERA HOUSE** (Morris Beck, mgr.): Bitterly Nov. 29; fine, to good house. Camberian Glee Club 30.

## OHIO.

**AKRON.—COLONIAL** (F. E. Johnson, res. mgr.): Pauline Hall in Wildfire Nov. 25; two performances; large business; fine cast. Paid in Full 27; to good business; excellent production. The Newfywda 29; fine co.; large and enthusiastic audience. Henrietta Crossman in Sham 1; delightful evening's entertainment; first class co. The Girl of the Golden West 2. Buster Brown 3. Three Twins 4. Kirk Brown 10 to 14 in The Wife of a Harvard Under the Red Robe, Monte Cristo, Classmates, Merchant of Venice, Othello, The Man Who Dared, The Girl from Rector's 14. McIntyre and Heath 15. Underlined: A Stubborn Cinderella, Grace Van Studdiford in The Golden Buttery, The Servant in the House of a Thousand Candles, The Third Degree, Billie Burke in Love Watches.

**GRAND** (O. L. Kiser, mgr.): Graustark 25-27; crowded houses; excellent co. The Arrival of Kitty 29-1; large crowd at depot to meet her. Liked her so well that it was hard for her to leave. The Commercial Travelers 2-4. Wanted by the Police 9-8. The Cowboy Girl 9-11. Brand of the Thief 13-15. Sal the Circus 16-18. Sunny Side of Broadway 20-22. The Wandering Musician 23-25. Lena Rivers (co. 1) 27-29. In the Bishop's Carriage 30-Jan. 1.

**SPRINGFIELD.—FAIRBANKS** (L. M. Boda, res. mgr.): Harry Ketchum, mgr.: Robert Johnson in The Outpost and The Noble Spaniard Nov. 24 were well presented and pleased fair business. The Time, the Place and the Girl 25 to very good patronage. Henrietta Crossman in Sham 26; Miss Crossman, her play and co. were well received by good sized light business. Les Carter in Vasta Horne 2. The Commanding Officer 8. Fannie Ward 8. Blanche Bates 11.—GRAND (Springfield Theatre Co., mgmt.): Van Dyke-Raton co. 22-27 closed their engagement in Cozy Corners, Temper and Sunshine, Peck's Bad Boy, Cinderella, and Jean in The House of a Thousand Candles. Mr. Plaster of Paris 3, 4. Kaye Sisters Stock co. 6-11.—SAVOY (C. B. Fisher, mgr.): Robinson Stock co. indefinitely, presented A Wise Old Guy and Tracy, the Outlaw, to light business 29-4.

**DAYTON.—VICTORIA** (L. M. Boda, res. mgr.): G. Miller, mgr.: James J. F. J. and co. Nov. 23 delighted capacity. German Stock co. (Cincinnati) in Alt Heidelberg 24; very artistic; good audience. Robert Johnson in Noble Spaniard 25; very successful in new character: S. R. O. Henrietta Crossman in Sham 26; delightful good business. Les Carter in Vasta Horne 2. Leslie Carter in Vasta Horne 20; well played but morbid; capacity. Francis Wilson 30 amused large audience. The Barrier 1. Commanding Officer 2. Richard Carl in Mary's Lamb 4. Fanny Ward in Van Allen's Wife 9. N. T. O. A. Gill Burrows, mgr.: Pierre of the Plains 22-24; good; small houses. In Panama 25-27; fine; capacity. School Days 29-4; excellent; played to big business. Candy Kid 6-8. The Classman 9-11.—ITEM: Mrs. Leslie Carter spent 29 at her old home in this city entertaining a number of Dayton people and expressed her pleasure in once more having an opportunity to spend a little time in her home town.

**LIMA.—FAHROT** (L. H. Cunningham, mgr.): Mrs. Fiske Nov. 26 in Salvation Nell; excellent. To S. R. O. Holbrook Blinn as Jim Platt shared honors with Mrs. Fiske. A large number of Lima people attended the concert given at Ada University 30 by the Cincinnati Symphony Orchestra.—A plan has been outlined whereby the Lima Philharmonic Orchestra, with Vera Watson as director, will give a series of entertainments, free to the public, during the holidays for the poor children of Lima.

**EAST LIVERPOOL.—CERAMIC** (William Tallman, mgr.): Kirk Brown presented The Wife, Brown of Harvard, Classmates, Under the Red Robe, Othello, Merchant of Venice, The Man Who Dared, Nov. 22-27; excellent co. and productions to big business. The Cutler Street Detective, The Cowboy Sheriff, A Woman's Way, Molly Bawn, At Risk of His Life, 29-4. Three Twins 2. Girl of the Golden West 6. Merry Widow and the Devil co. 15.—ITEM: Kirk Brown and Jim Seymour were entertained by the Belmont Club on Thanksgiving night after the performance of Classmates.—The Myers Co. of Steubenville, O., are painting the scenery for the new American Theatre, while the Imperial Curtain Co. will have two drops and a curtain in the same house.

**ASHTABULA.—LYCEUM** (under new management of Samuel F. Cook): Mr. Cook is booking some very good attractions with the Reis Circuit. The Girl of the Golden West, with Myrtle Tannehill as the Girl, appeared Nov. 29; excellent cast; poor business. Buster Brown, with Master Rice as Buster, 1; fair attraction; poor business. Norman Hackett in Classmates 3; scored the hit of the season; he was well supported by a capable cast; poor business. Russian Symphony Orchestra 7. Joe Horitz 11.

**CANTON.—GRAND OPERA HOUSE** (Hels Circuit; E. E. Rutter, res. mgr.): Cutter Stock Nov. 22-27. The House of a Thousand Candles, The Triumph of Betty, At Risk of His Life, A Woman's Way, Thorns and Orange Blossoms, The Wall Street Detective, Divorces, and The Cowboy Sheriff. Paid in Full 29; light business. The Newfywda and Their Baby pleased capacity 30. Henrietta Crossman 2. The Girl of the Golden West 3. Buster Brown 4. The Three Twins 6. Partello Stock 7-11.

**LANCASTER.—CHERRY STREET** OPERA HOUSE (W. H. Carter, mgr.): Hutton-Bailey Stock co. Nov. 22-27 in Twist Love and

Duty. The Three of Us, Kentucky Night Riders, The Chinese Mystery, Thelma, Temper and Sunshine; good business. Santanelli, hypnotist, 29-4 opened to capacity business and pleased. Quincy Adams Sawyer 8. The Climax and Paid in Full underlined.—ITEM: Fire did \$25,000 damage at the County Fair Grounds 17.

**ALLIANCE.—COLUMBIA** (J. Stanley Smith, mgr.): The Merry Widow and the Devil Nov. 25; two capacity houses; well received. Ike and Abby 29; good business; not up to the standard. Paid in Full 30; small house; splendid satisfaction. The Three Twins 3. Jane Kyrle 6. The Girl from Rector's 9. Kaye sisters Stock co. 29-25. House of a Thousand Candles Jan. 3. Rip Van Winkle 5. Married in Haste 10. Eight Bells 14.

**IRONTON.—MASONIC** (B. F. Ellsberry, mgr.): Mardi Gras Amusement co.'s Indoor Circus drew fair house Nov. 27. The Hutton-Halley Stock co. opened 29 to crowded house and gave satisfaction, playing Twist Love and Honor, Lena Rivers, The Three of Us, A Chinese Mystery, Thelma, and the Kentucky Night Riders. Wizard of Wiseland 7. The Wolf 9. The Climax 13.

**STEELEVILLE.—GRAND** (Arthur Morley, mgr.): The Broken Idol Nov. 25 pleased two large houses. The Time, the Place and the Girl, with good co., 27; excellent returns. The Climax 29; very strong cast; good business. The Girl from Rector's 2. The Girl from the Circus West 7. Madame LaPorte Stock co. week 3 (except 7).

**CHESTNUT.—OPERA HOUSE** (George H. Beck, mgr.): For Health and Home Nov. 8 pleased fair business. The Banker's Child 10 satisfied good house. Tipton's U. T. C. 27; poor attraction; business good. Miss Petticoats 1. Sylvester A. Long (lecture) 14. Farmers' Institute 22, 23.

**CAMBRIDGE.—COLONIAL THEATRE** (Hammond Brothers, mgrs.): The Bostonian Singers in opera Nov. 25; fine performance; very light house. Mr. Plaster of Paris 27, with matinee; audience fairly well pleased. The Climax 30. Paid in Full 2. The Banker's Child 3.

**POMEROY.—OPERA HOUSE** (J. M. Kaufman, mgr.): The John Henry Concert co. played a large audience Nov. 28. Indoor Circus 29, 30, to poor business, though the co. had a number of high-class vaudeville and circus acts. The Wizard of Wiseland 9. H. V. Adams (lecture course) Jan. 27.

**FAIRVIEW.—WELLER OPERA HOUSE** (Vincent Seaville, mgr.): The Keith Stock co. closed a successful week's engagement Nov. 27, having broken all attendance figures. Paid in Full 4. Blanche Walsh in The Test 10. The Girl from Rector's 15. The Climax 16. The Three Twins 18. Al. G. Field's Minstrels 28.

**KORVALL.—GILGER** (W. A. Roscoe, mgr.): St. Elmo Nov. 30 pleased capacity; capable co.; effects first class. The District Leader 1 to satisfactory returns. The Keith Stock co. opened 6 for a week's engagement, except 8, when The Three Twins will be the attraction. Paid in Full 10.

**BUCHANAN.—OPERA HOUSE** (W. F. Gish, mgr.): The Rosemary Grille recitals Nov. 24 pleased capacity. Judge Benjamin Liney (assumes Kings' Daughter) 1. Miss Petticoats 2. Elks' memorial 5. The Burglar 9. Rose Malden, cantata, 10 (local). Keith Stock co. 18.

**WARREN.—OPERA HOUSE** (John J. Murray, mgr.): Alda in English Nov. 22 to a highly pleased audience; the S. R. O. sign was displayed. Wildfire 24; good co.; fair house. Three Twins pleased capacity; house sold in advance.

**LYRIA.—THEATRE** (H. A. Dykman, mgr.): Marie Cahill in The Boy and the Bell Nov. 29 delighted large attendance. Frank Rutledge co. in a comedy playlet, Our Wife, 30, proved satisfactory. Buster Brown 30. The Three Twins 7, and Paid in Full 11.

**NEWARK.—AUDITORIUM** (Will D. Harris, mgr.): For Health and Home Nov. 25; small business. The Time, the Place and the Girl 26; fair house. Richard Carl in Mary's Lamb 3. Paid in Full 7. The Girl of the Golden West 7.

**UNIONVILLE.—CITY OPERA HOUSE** (Klavin and Van Outran, mgrs.): Mr. Plaster of Paris Nov. 24 to small business; poor attraction. Quincy Adams Sawyer 2. A Banker's Child 6. Speck's Comic Opera 19. Maloney's Wedding 17. Lonesome Cove 29.

**PIQUA.—OPERA HOUSE** (Charles H. May, mgr.): Constance Crawley in Justification Nov. 29 to fair business; excellent performance. Cincinnati Symphony Orchestra 1, benefit Piqua Memorial Hospital. Richard Carl in Mary's Lamb 3.

**HAMILTON.—SMITH'S** (Tom A. Smith, mgr.): James J. Jeffries' Athletic Carnival Nov. 24; good business. The Passing Review 3. School Days 8. The Wizard of Wiseland 12. Coming: Richard Carl, Grace Van Studdiford, and The Golden Girl.

**DELPHOS.—SHEPHERD OPERA HOUSE** (H. Staup, mgr.): Mr. Bay Back Nov. 30 pleased fair house. Keith Stock co. in Never Too Late to Mend 1. Moving pictures 4. Her Dark Marriage Morn 13. Paid in Full 15.

**WOOSTER.—OPERA HOUSE** (Kettler and Limb, mgrs.): Ike and Abby Nov. 23; unsatisfactory to a fair house. Tipton's U. T. C. 30; poor performance to a fair house. The Blue Moon 3. Paid in Full 10.

**VAN WERT.—THEATRE** (Frank J. Homan, mgr.): Geneva Johnstone-Bishop Nov. 25; appreciative audience. The District Leader 29; good and pleased large audience. Miss Petticoats 6. Three Twins 13.

**DELAWARE.—CITY OPERA HOUSE** (Wolf and King, mgrs.): Nov. 23-27 dark. My Boy Jack 1. The District Leader 3. Paid in Full 4.

**TIFFIN.—OPERA HOUSE** (C. F. Collins, mgr.): Ike and Abby, matinee and night, Nov. 25, to big business; not up to expectations. The District Leader 2.

**CANAL DOVER.—BIG FOUR OPERA HOUSE** (W. H. Cox, mgr.): Paid in Full 2. Ike and Abby 11. District Leader 21. Martin's U. T. C. 27.

**PORTSMOUTH.—GRAND** (C. F. Hixley, mgr.): Thorns and Orange Blossoms pleased fair business. The Passing Review co.; poor, to poor business. The Climax 9.

**CIRCLEVILLE.—OPERA HOUSE** (H. C. Gordon, mgr.): The Banker's Child Nov. 25; fair business and co. The Passing Review 30; good business; fair co.

**CHILLICOTHE.—MASONIC OPERA HOUSE** (A. R. Wolfe, mgr.): The Passing Review Nov. 25; good, to good business. The Blue Moon 1. Wizard of Wiseland 4.

**MARION.—GRAND** (Edmond Bala, mgr.): Joe Weber's The Merry Widow and the Devil



Nov. 24 pleased good house. The District Leader 4.

**LIBANA.** CLIFFORD (Edward Clifford, mgr.): Mr. Plaster of Paris 6.

**FINDLAY.** MAJESTIC (G. L. Gilbert, mgr.): The District Leader Nov. 27; very good, to satisfactory business. The Two Twins 10.

#### OKLAHOMA.

**HAUTLEVILLE.** OKLAHOMA THEATRE (John Elin, mgr.): College Boy Nov. 25; matinee and night; poor co. and business. Top of the World 26; best attraction this season to packed house. Louis James in King Henry VIII 8. Charles Hartford in An American Lord 13. Charles Hartford in Above the Limit 14.

**GUTHRIE.** OPERA HOUSE (J. M. Brooks, mgr.): Ten Many Wives Nov. 23; good co.; fair house. Babes in Toyland 26; good, to full house. Louis James 2 in Henry VIII. Little Johnny Jones 3. Charles B. Hartford in The Taming of the Shrew 8.

**EL RENO.** THEATRE (R. E. Waldo, mgr.): Babes in Toyland Nov. 27; pleased good house. The Man of the Hour 29; fair attendance. Louis James in Henry VIII 1. Paid in Full 3.

**SHAWNEE.** BECKER (John Froning, mgr.): The Cat and the Fiddle Nov. 23; good co. and business. The Man of the Hour 26; splendid performance; good business. Babes in Toyland 1.

**ARDMORE.** OPERA HOUSE (Frank Robinson, mgr.): Top of the World co. Nov. 24; excellent business; splendid performance. Charles B. Hartford co. 6.

#### OREGON.

**SALEM.** GRAND (John F. Cordray, mgr.): Human Hearts Nov. 27 to small house. King Isido 2. Land of Nod 11. Elks' memorial 6.

#### PENNSYLVANIA.

**READING.** ACADEMY OF MUSIC (Reis Circuit and N. Appell, mgrs.): Phil Levy, res. mgr.; Nov. 26, 27, with matinee. Grace Alwell as Typhaine in Divorçons. Miss Alwell appeared to advantage, although her support was not up to standard. Those in the co. were Harry Hucker, Lorne Klayn, A. C. Dornier, James Smith, Joe Prosser, Frank J. Murphy, Marion Taylor. Proceeding the performance Miss Alwell appeared in a one-act playlet, A Call to Arms, which was cleverly acted. Business poor. The Thief 1 to good sized audience; an excellent co. in every respect. Jane Tyrrell easily carried off the honors, displaying undoubted ability in the portrayal of her difficult role. Others in the co. were Felix Krembs, F. B. Hersome, Maurice Drew, Wyrley Birth, Florence Noyes, Julia Ward, Howe's moving pictures 3, 4, with matinee. Brothers Byrne in Eight Belles 6, 7, with matinee. The Broken Idol 10. William Culler in his new play The Lucky Star, 14.

**AUDITORIUM.** (George H. Hertwig, mgr.): The Imperial Minstrels 26, an organization of local talent, gave an excellent performance to S. R. O. The production by this capable co. of entertainers is an annual affair, this year outstripping all previous efforts. The Glase Brothers, as good as many professionals, won added laurels in their rendition of their own musical compositions. This organization has graduated several members to the professional ranks—ITEM: Channing Monroe, a native of this city, who began his theatrical career a year ago with The Girls of Gottenberg and was until recently a member of the Castle Square Opera co. playing the Summer season at the Castle Square Theatre, Boston, is now on tour with Killy Grey.

**SCRANTON.** LYCEUM (C. L. Durban, mgr.): Brothers Byrne in The New Eight Belles Nov. 25, with matinee; co. and business excellent. The Byrne Brothers scored well merited hits and received numerous curtain calls. Frank Ross, Eda Van Buelow, William Hoover, and Leslie Burton merit special mention; the others, Frank La Fosse, Allen Wheaton, Art Greiner, Robert Walter, Frank Boyle, Jere Saunders, Fred Young, Eddie French, George Sullivan, Harry Vane, Charles Snow, Harry Bouton, William Noss, Florence Clark, Myrtle Miller, Emma Ward, Thomas Hayden, A. Greiner, William White, and Joe A. Rose; the specialties were very good and the scenic and electrical effects were excellent. Scranton Symphony Orchestra, assisted by Sadie Kelson, soprano, 30. St. Elmo 6, 7. Oils Skinner 8. Paid in Full 9, 10.

**ACADEMY.** (L. Durban, mgr.): The Cowboy and the Thief 25-27; co. and business good. James L. Lewis as Jim Dawn, J. Wendell Davis as Dick Farnum, Grace Childers as Chip, and Catherine Green as Starlight scored individual hits and were accorded many curtain calls; the others, J. P. McQueen, Herbert Parley, Dan Moxley, Jack Moore, George F. Howard, George Yoneman, Otto Kline, Henry Webber, H. P. Pfeiffer, F. J. Frank, Charles Carlton, and Ida Marie Nelson. Dark 20-4.

**DANVILLE.** OPERA HOUSE (C. F. Edmondson, mgr.): A Trip to the Moon (local) Nov. 18-20; fair to good business. The House of the Soul Speaks 26; poor, to poor business. Murray and Mackey Stock co. 29-4; good, to good business. Plays: Lena Rivers, Why He Loved Her, The Two Orphans, The Parson and the Devil, The Devil, and Younger Brothers. Daniel Sully in The Game 7. Paid in Full 15. The Holy City 16.—ITEMS: Florence Weber made a great hit here as Adeline Van Hagen in The Climax. Florence Murray and J. M. Donovin, old Danville favorites, are being greeted with large audiences here this week.—George D. Edmondson and Sons have purchased the interests of the Four Brothers in the large Opera House Block here. Previous to this Four Brothers owned a two-third interest in the building and Edmondson one-third.

**ALLENTOWN.** LYRIC (W. E. Worman, mgr.): Herbert Kelsey and Eddie Shannon with good co. in The Thief Nov. 25; fine performance; good patronage. Elsie Ferguson, with excellent support, 27 in Such a Little Queen, matinee and night, to good houses; well pleased. The Arion Society Concert, assisted by the Richard Arnold Sextette, G. Russell Strauss, baritone, and Edwin Shipman Van Leer, tenor, gave a very successful concert 30 to large audience. Maude Adams and co. in What Every Woman Knows 1; a fashionable audience tested the capacity of the house. Oils Skinner 4. Oratorio Society 7. The Show Girl 8. The Traveling Salesman.—ITEM: When Maude Adams entered her suite at the Hotel Allen on her arrival here she found her rooms strung with flowers.

**WILKES-BARRE.** OPERA HOUSE (Harry A. Brown, mgr.): Jamison Lee Finney in The Lottery Nov. 24, 25; very good, to good

business. Going Some 6, 7. The Wolf 10, 11. The Ben Great Players in A Midsummer Night's Dream 16.—NESHKUT (Harry A. Brown, mgr.): The Franklin Associate Players 25-27 in Mrs. Temple's Telegram; good co.; fair business. Same co. 29-4 in The Christian; good co.; fair business.—11 ZERNE (L. H. Baker, mgr.): Edmund Hayes and the Empire co. 22, 24; good co. and business. The Colonial Belles 25-27; good co. and business. The Star Show girls 29-1 pleased good business. The New Century Girls 2-4. John L. Sullivan and Jake Kilrain with The Washington Society Girls 6-8.

**HARRISBURG.** MAJESTIC (N. C. Mirick, local mgr.): Classmates, with Norman Hackett in the leading role, to good business Nov. 25; the co. meritorious; the play nicely staged; Mr. Hackett received a curtain call and gave vent to his appreciation of the same in a few well chosen remarks of a humorous nature. The Dollar Mark 26, 27 presented opportunities for good work, but this co. had its limitations; attendance fair. Daniel Sully in The Game 29; fair house and co. appreciated. Faust to a fair house 1; given by a co. of more than ordinary merit and a quartette of good singers. Beniah Poynter (Lena Rivers) 2, 3. The White Swan 9. House's Travel Festival 10, 11.

**ELIE.** MAJESTIC (Reis Circuit; J. L. Gilson, mgr.): Huntley and co. in Kitty Gray Nov. 20; fine co. and business. The Girl from the Golden West 30, with Myrtle Tannehill as the Girl, was well received; fair business. Norman Hackett in Classmates 1; good attraction and house. Under Southern Skies 30. Tim Murphy 8. Paid in Full 14.—PARK OPERA HOUSE (Reis Circuit; J. L. Gilson, mgr.): Holy City 25-27; well received; good business. Wanted by the Police 29-1; a fine melodrama; good co., to fair business. The Arrival of Kitty 2-4; good co. and business.

**DU BOIS.** AVENUE THEATRE (A. P. Way, mgr.): The Great Burheart co. Nov. 23, 24, in magic and vaudeville; Professor Burheart is a clever magician; his many tricks were both unique and mysterious. Joe Hortia in Fritz the Wandering Musician 25, matinee and evening; Mr. Hortia is a pleasing singer and a good juggler; the co. is a mediocre one; business fair. The Vassar Girls 26 gave a very pleasing and acceptable concert to S. R. O.; this was the second number of the local course. Ma's New Husband 27; fair co. and business.

**SHARON.** OPERA HOUSE (G. R. Swartz, res. mgr.): Wildfire Nov. 26 did fairly well; co. pleased. The Merry Widow and the Devil 27; small house; fair co. The Three Twins 29 did good business; co. is one of the best seen here this season. Edward Ward as General Stanhope, Evelyn Dumore as Kate Armitage, and Miss Sweetman deserve special mention. Partello Stock co. 30-4 opened in The Gilded Fool to fair business, followed by Canille, Regeneration, The Belles, and The Idiot.

**CHARLESTON.** COYLE THEATRE (Robert S. Coyle, mgr.): Manhattan Stock co. Nov. 22-27 presented The Slave Girl, The Great Diamond Robbery, Hearts of the Blue Ridge, Road to Ruin, Lost on the Pacific, The Man from Sacramento, and Escaped from the Law; co. fair; good business. Maloney's Wedding Day 29; fair house. Drummer Boy of Shiloh 2, 3 (local). Out in Idaho 4. Elks' Memorial Services 6. Welsh Singers 6. Paul Burns' Stock co. 7, 8.

**PUNXSUTAWNEY.** JEFFERSON (Mitchell and Neal, mgrs.): Ma's New Husband Nov. 25; fair co. and business. The Wandering Musician 27; good co. and business. Chauncey Keiffer co. 29-4; good co. and business. Plays: The Young Wife, The Kidnapped Bride, The Russian Spy, Pretty Peggy, An Old Maid, Darling, Deadwood Dick, The Holy City 9, The Call of the Wild 11, The Blue Mouse 15, The Lights of Gotham 17. The White Squaw 20.

**NORRISTOWN.** OPERA HOUSE (Reis Circuit, leases and mgrs.): C. M. Southwell, res. mgr.; Along the Roadster Nov. 25; pleased, fair business. When Her Soul Speaks 27; medium business. The House of a Thousand Candles 4; excellent co.; fair business. The Traveling Salesman 6. Eight Belles 8.—ITEM: Helen Roberts, who plays the part of Gertrude Kitchener in When Her Soul Speaks, is deserving of special mention.

**POTTSTOWN.** OPERA HOUSE (E. C. Manger, mgr.): Neighboring Neighbors Nov. 25, matinee; miserable performance; disappointed large audience. In consequence of which Manager Manger was compelled to cancel the evening date. The Climax 26 pleased a large house. A Girl of the Mountains 27; good business and co. The Thief 30; large audience. Alumni Orchestra Concert 2. Moving pictures 4. A Broken Idol 9. Girls 11.

**BRADFORD.** THEATRE (Reis Circuit; Jay North, mgr.): English Opera co., with Miss Newwood as Alda Nov. 26; lack of the accessories for grand opera production; consequently disappointed fair attendance. May Robinson 27 delighted crowded house. Norman Hackett in Classmates 30 pleased good audience. The Holy City 6. The Russian Symphony Orchestra 8. The Traveling Salesman 9. Buster Brown 15.

**LANCASTER.** FULTON OPERA HOUSE (C. A. Vecker, mgr.): David Copperfield Nov. 26, with competent co., pleased a fair house. Daniel Sully in The Game 27 pleased two fair local houses. J. E. Dodson in The House Next Door 30; excellent performance to large audience. George S. Trimble in Faust 2 gave satisfaction to fair house. Johnson Ketchel pictures 3 canceled. The White Squaw 4. The Climax 6. The Show Girl 7.

**WILLIAMSPORT.** LYCOMING OPERA HOUSE (L. J. Fick, mgr.): Taylor's Stock co. last half week. Nov. 25-26 in The Avenger, Reaping the Harvest, All a Mistake, Carmen, Ten Nights in a Bar Room, and Falsely Accused to fair sized audiences; pleased; specialties good. Lyman Howe's pictures 29 to large and appreciative audience; novel and entirely new films. The Wolf 8.

**M'KEESPOT.** WHITE'S NEW THEATRE (F. D. Hunter, mgr.): A Stubbard Cinderella Nov. 27; excellent attraction; good audience. Paul Burns Stock co. 29, 30 in The Masquerader and His Greatest Enemy pleased large audiences. The Girl from Hector's 3; excellent comedy and good audience. The Boston Singers in light and grand opera 5. Elks' memorial 6. Wildfire 9. East Lynne 11.

**YORK.** OPERA HOUSE (R. C. Pentz, mgr.): David Copperfield Nov. 27; excellent co.; fair business. J. E. Dodson in House Next Door 29; excellent co.; fair business. Deserving of special mention and fair business and Patra Marloff, Faust 4. The Show Girl 6. The Climax 7. The White Squaw 8. The Traveling Salesman 10. The Thief 13 (return). Oils Skinner in Your Humble Servant 15.

**WEST CHESTER.** OPERA HOUSE (J. F. Small, res. mgr.): Dan Sully Nov. 25, matinee and night; good business. Along Marine Band 26; large house; pleased. Along

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the Kennebec 27; large business; fair co. The Coming of Ruth 3. De Rue Brothers' Minstrels 6. Lyman Howe 7. Y. M. C. A. 11.—ITEM: The attaches of this house gave Manager Small a surprise dinner on the stage evening of 24.

**CARLETON.** OPERA HOUSE (W. H. Reis, mgr.): The Power and the Match Nov. 29; very fine, to large house. The Commonwealth Concert co. 30; excellent, to well filled house. The Vassar Girls Concert co. 1. Lecture 2. Faust, with George S. Trimble as Merphisto, 3. A Broken Idol 8. The Traveling Salesman 14.

**NEW CASTLE.** OPERA HOUSE (Reis Circuit; E. H. Norris, bus. mgr.): Partello Stock co. Nov. 22-27 closed to fair business; co.

good. Three Twins 30; good; S. R. O. Girl of the Golden West 1; good; attendance fair. Joe Weber's co. in Merry Widow and the Devil 2. Newtweeds and Their Baby 3. Henrietta Crossman 4.

**HAZLETON.** GRAND (J. H. Bessinger, res. mgr.): Lyman Howe's pictures Nov. 25 pleased two good houses. Uncle Dave Holcomb 27 delighted two large houses. William Lawrence in the title role and Eileen O'Malley merit special mention. Brothers Byrne in New Eight Belles 31 pleased a fair sized house. The Thief 4. Paid in Full 7. St. Elmo 8.

**ROCHESTER.** MAJESTIC (Charles E. Smith, mgr.): Miss Pettlenants Nov. 28; fair business and performance. Joe Weber's Merry



Widow and the Devil co. 6. The Lady and the Tiger and moving pictures are packing the theatre nightly.—**GRAND OPERA HOUSE** (Walter J. J. mgr.): The Great Duncan Show 22-27; fair business and performance.

**SUNSHINE**.—**CHESTNUT STREET OPERA HOUSE** (Fred J. Byrd, lessee and mgr.): The Burglar Nov. 25 failed to please a large audience. The Girl from the Mountains 29 pleased. The Call of the Wild 4.—**ITEM**: The People's Theatre, which is now under construction, will be opened by Manager Blanchard Dec. 25.

**JOHNSTOWN**.—**CAMBRIA** (H. W. Scherer, mgr.): Constance Crawley in Justification Nov. 24; poor attraction and wretched business. The Girl from Rector's 25; fair attraction to capacity. Kirk Brown opened the week of 29-4 with The Wife and Brown of Harvard to big business; splendid performance. Other plays: Under the Red Robe, Monte Cristo, and Gladiators.

**TARENTUM**.—**OPERA HOUSE** (C. N. Reed, mgr.): Fritz, the Wonderful Musician Nov. 22 pleased fair house. The Broken Idol 26 delighted good business. Billy the Kid 30. Paul Burns stock co. 1, 2. Chances, Ketter co. 8-11. Blue Moose 13. The Wolf 16. The White Squaw 17.—**ITEM**: Texas and A Knight for a Day, booked for 3 and 14, closed.

**MAUCH CHUNK**.—**OPERA HOUSE** (Mulhearn and McGinley, mgrs.): The Lost Trail Nov. 28; good co. and business. School Days, by home talent, 29. To S. R. O. under the instructions of Jennie Roman and the musical numbers were arranged by Herbert Rex. The Climax 2. Balance of week moving pictures.

**PITTSBURGH**.—**BROAD STREET** (Thomas M. Gibbons, res. mgr.): William Lawrence in Uncle Dave Holcomb Nov. 25 pleased two very large audiences. Marie Perle in The Girl Who Sings 26; excellent co. and performance; fair business. Eight Bells 29 pleased fine business. Lena Rivers 6. Paid in Full (return) 8.

**HUNTINGTON**.—**NEW GRAND** (J. Sewell Stewart, mgr.): Commonwealth Quartette Nov. 29; best ever in town; big house. W. Quay Roselle, lecture, 30. Pleased large house. Commonwealth Ladies' Orchestra 1 pleased capacity. A Girl of the Mountains 3.—**OPERA HOUSE** (Jimmie Jones, mgr.): Basket ball 1-4.

**SHENANDOAH**.—**THEATRE** (M. J. O'Hara, mgr.): The Brothers Byrne in The New Eight Bells 1, to a crowded house. Daniel Sully 2; pleased a fair-sized audience. The Climax 3.—**ITEM**: The house was dark for several weeks previous to the arrival of the Byrnes.

**MOUNT PLEASANT**.—**OPERA HOUSE** (Myers Brothers, mgrs. and lessees): Maloney's Wedding Day Nov. 25 did not appear. Out in Idaho.

**SOMERSET**.—**OPERA HOUSE** (W. D. Lambert, mgr.): Daniel Boone Nov. 26; poor attraction; S. R. O. East Lynne 27; good, to fair house. Out in Idaho 29; topheavy house.

**ASHLAND**.—**OPERA HOUSE** (Harry Landefeld, mgr.): Howe's moving pictures Nov. 27 pleased large audience. The Climax 29; excellent, to good business.

**WELLSBORO**.—**BACHE AUDITORIUM** (Dart and Dart, mgrs.): Llanely Welsh Prize Choir Nov. 25; a rare musical treat; S. R. O. The Call of the Wild 30; excellent, to fair business.

**WARREN**.—**LIBRARY THEATRE** (J. D. Woodard, mgr.): English Opera co. in Alda Nov. 27; light house. Adelaide Norwood deserves mention. Evan Williams Concert 2. Joe Gortis in Fritz 8. Traveling Salesman 8.

**RENOVO**.—**THEATRE** (T. S. Slattery, res. mgr.): The Isle of Spice Nov. 20; excellent, to crowded house. The Burglar 21; fair, to poor business. The Great Burkhart 6.

**LOCK HAVEN**.—**OPERA HOUSE** (J. H. Muesma, mgr.): Lyman Howe's moving pictures Nov. 30 to large audience; entire satisfaction. A Girl of the Mountains 1 pleased fair sized audience.

**RIDGWAY**.—**OPERA HOUSE** (Hyde and Powell, mgrs.): Fritz, the Wonderful Musician Nov. 30; fair house and performance. Call of the Wild 10.

**WASHINGTON**.—**NIXON** (Reis Circuit Co. lessees, O. D. Miller, mgr.): Billy the Kid Nov. 25, two performances, to good business. Broken Idol 27 pleased two very large houses; capable co. Mae LaPorte Stock co. 29-4.

**KANE**.—**TEMPLE** (H. W. Sweetly, mgr.): The Isle of Spice Nov. 27; to good business. The Great Burkhart co. 29; to light business. The Wandering Musician 4. The Holy City 7. David Holcomb 15. Senor Davis and co. 20, 21. A Girl of the Mountains 29.

**MEADVILLE**.—**ACADEMY** (Reis Circuit; Ben F. Mack, mgr.): The Holy City Nov. 24; good co. and performance; small business. The Girl Outcast 25; fair; poor business. Aide 1; very good, in medium business.

**POTTSVILLE**.—**ACADEMY** (M. Reis, prop.; Charles Hausmann, mgr.): Murray and Mackey co. closed week to big houses Nov. 27. Howe's moving pictures 2. Daniel Sully 4. Paid in Full 6. B. P. O. E. Minstrels (local) 8. Eight Bells 9.

**MAHANOV CITY**.—**OPERA HOUSE** (M. C. Kiser, mgr.): Charlotte Temple Nov. 25; fair business. Howe's pictures 29; excellent satisfaction; good business. The Game 30; enjoyed by large audience. Eight Bells 2. The Climax 4.

**HUTCH**.—**MAJESTIC** (George N. Burckhalter, mgr.): The Merry Widow and the Devil Nov. 30 pleased good house. English Opera co. 2. The Newlyn and Their Baby 4. The Girl of the Mountains 11. Partello Stock co. 13-15.

**OLY CITY**.—**THEATRE** (G. W. Lawder, res. mgr.): A Stubborn Cinderella Nov. 25; two fine houses; well pleased. English Opera co. in Alda 29; fair business; satisfaction. Buster Brown 11.

**GREENVILLE**.—**LAIRD OPERA HOUSE** (W. H. Meyer, mgr.): Key and Key Nov. 19; good business and co. Merry Widow and the Devil 26; excellent business and very good co. The Burglar 3.

**CONNEYSVILLE**.—**COLONIAL** (J. N. Ruth, mgr.): The Blue Moose Nov. 24; the best attraction here this season; excellent co., to good business. Next, The Wolf.

## RHODE ISLAND.

**PAWTUCKET**.—**BIJOU** (David R. Buffington, mgr.): The Bijou Stock co. in By the King's Command Nov. 29-4; crowded houses.

**ITEMS**: Kathryn Shay, the new leading woman, scored in the portrayal of Princess Amelia. Her work was very commendable and bids fair to become quite popular. Lelah Hallack, as Countess Lithanias of Austria, was very good. Also Henrietta Bagley, as Masli, maid to the Princess. Ada Greenhalgh, as Fritz, the page, did well. Karl C. Simmons made a decided hit in the dual role of Frederick De Ringold and Francois De Berkhelm, requiring a change of twenty-four times. William H. Barward as Captain Haller, was excellent. Fred Sutton, as Iden Schell, was good. Henry Herbert and Clark Channing filled their respective parts well. Much credit is due Bob McClung for the manner in which he staged the piece, and his rendition of Peter, valet to Frederick. Beale Overton is laying off on account of sickness. Lelah Hallack has organized an order called the Woodbines, of which she is High Priestess at present. Seven members have been initiated.

**NEWPORT**.—**OPERA HOUSE** (Ellis B. Holmes, res. mgr.): The Servant in the House Nov. 25; excellent, to fair business. Elsie Janis in The Fair Co. 29; received ovation from large house. Richard J. Jose in Silver Threads 2.

## SOUTH CAROLINA.

**COLUMBIA**.—**THEATRE** (F. L. Brown, mgr.): Richard Carle Nov. 20; excellent, to large house. Flower of the Ranch 29; fair, to fair business. Golden Girl 30 (matinee); pleased good business. Adelaide Thurston 2. Knight for a Day 7. Isle of Spice 8. Paul Gilmore 9. Al. Wilson 10. Red Mill 15. House of a Thousand Candles 17. The Servant in the House 27. Ethel Barrymore 28. Cohan and Harris' Minstrels 29. Royal Chef Jan. 1.

**GREENVILLE**.—**OPERA HOUSE** (B. T. Whitmore, mgr.): Flower of the Ranch Nov. 27; large and well pleased audience. The Golden Girl 29; delighted S. R. O. Paul Gilmore in The Call of the North 6. Isle of Spice 7. The House of a Thousand Candles 10.

**SPARTANBURG**.—**HARRIS** (I. H. Greenwald, mgr.): Flower of the Ranch Nov. 26; good house and fair production. The Golden Girl 27; large house; all well pleased.

**FLORENCE**.—**AUDITORIUM** (F. Brand and G. Brown, mgrs.): A Knight for a Day Nov. 30.—**UNDER CANVAS**: A. G. Allen's Minstrels 26; performance and business good.

## SOUTH DAKOTA.

**SIOUX FALLS**.—**NEW THEATRE** (Fred Becher, mgr.): Reading of Ben-Hur Nov. 22. Local club 23 presented female minstrels to capacity. Fisher Stock co. 25 pleased full house. A Stubborn Cinderella 27; excellent co. and business. U. T. C. 28. Little Homestead 30. The Other Girl 4. Fisher Stock co. 5, 6. The Great Divide 7. Fisher Stock co. 8-11.

**YANKTON**.—**NEW THEATRE** (W. W. Jencks, mgr.): Elks' Minstrels (local) Nov. 23; big business; pleased. The Irish Senator 25; good business and co. The Prisoner of Zenda 1. The Girl from U. S. A. 2. U. T. C. 6. Little Homestead 9.

## TENNESSEE.

**KNOXVILLE**.—**STAUER'S** (Fritz Staud, mgr.): Frances Cameron in The Merry Widow Nov. 29; excellent performance to S. R. O. The Right of Way 1; pleased fair audience. Niblo's travel talk on Ireland 2. Kyrie Bellow in The Builder of Bridges 8. The Burgomaster 11.—**BIJOU** (Fred Martin, mgr.): The Erie Witness 29-2; opened to big business; performance good. Yorkie and Adams in Africa 3-5. Adams and Gull in Panama 7-9.

**CHATTANOOGA**.—**SHUBERT** (P. R. Albert, mgr.): Paid in Full pleased fair business Nov. 22, 23. Niblo's Travels in France and Spain pleased poor business 25. The Merry Widow 30. The Servant in the House 2-4. Niblo's Travels in Ireland 1.—**BIJOU** (O. A. Neal, mgr.): The Squaw Man pleased good business 22-27. Thurston, the magician, 29-4.

**BRISTOL**.—**HARMING OPERA HOUSE** (O. M. Brown, mgr.): The Right of Way Nov. 30; good business; delighted. The Real Widow Brown 4.

## TEXAS.

**GALVESTON**.—**OPERA HOUSE** (Chas. T. Brian, mgr.): Polly of the Circus 15, 16; delighted large audiences, although on account of an accident to one of the horses there was no bareback riding the second night. Meta in Ireland 17, 18; large house first night, but small attendance for second performance. Louisa James in Henry VIII, 19; excellent performance; business fair. Charles R. Hanford 20; Taming of the Shrew for matinee. An American Lord 21. The Servant in the House 2-4. The Prima Donna; good performance and business. Parsifal 23; pleased small house. David Warfield in The Music Master 24, 25; excellent. Knight for a Day 26; good co.; business fair. Olga Netherdale in The Writing on the Wall 27; the audience greatly enjoyed Netherdale's acting, but not the gloomy play. Robert Mantell canceled. The Great Divide 2. Cohan and Harris' Minstrels 3. Gingerbread Man 4. Rose Stahl in The Chorus Lady 6. The Final Settlement 8. Cat and the Fiddle 9. Human Hearts 10. Johnny Young in Lo 13. Time, Place and the Girl 16. Robert Edison 17. Texas 18, 19. Paid in Full 21. Babes in Toyland 22. Local entertainment 23. Savage's Merry Widow 24. Brewster's Millions 35, 36. Fluke 31-Jan. 1.

**EL PASO**.—**THEATRE** (Frank Rich, mgr.): Texas Nov. 24, 25; splendid attraction, but to poor business owing to the big society charity ball and other balls. A number of the members of the co. and your correspondent attended the ball after the performance.—**CHAWWORTH** (Frank Rich, mgr.): The North Brothers Stock co. (F. C. Carter, prop.) and A. S. Lewis, mgr.) in The Wolf 15-21 to S. R. O. every night. So well were Edwin Bailey and Grace Lockwood

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suited to the parts of Jules Raubien and Hilda that the play seemed to have been written for them, and those who have seen the original production claim they equaled if they did not surpass the originals. Raffles 21-27. Posh-n-head Wilson 28-4.—**MAJESTIC** (Frank Rich, mgr.): Married Mashers 21-25; doing its usual capacity business. The biggest and best attractions for the money this side of the Mississippi. Genevieve De La Cour, who has been here six months, seems to become more popular every day.

**WACO**.—**AUDITORIUM** (Jake Gardinle, mgr.): Fritz Schell in The Prima Donna Nov. 23; good co.; big house. A Knight for a Day 24; good co. and house. The Jeffersons in The Henrietta 25; good co. and house. They completed their Southern tour here and returned via Galveston to New York city. Louis James in Henry VIII, 26; good co. and house. Cohan and Harris' Honey Roy Minstrels 27; good performance and house. David Warfield in The Music Master 29. Olga Netherdale in The Writing on the Wall 1. The Cat and the Fiddle 2. Robert Mantell in Macbeth 3. Romeo and Juliet, matinee, 4. and Hamlet, night, 4.

**PALESTINE**.—**NEW TEMPLE THEATRE** (W. E. Swift, mgr.): Uncle Josh Perkins Nov. 24 entertained good house. St. Elmo drew packed houses matinee and night 25; pleased and gave entire satisfaction. The Wolf 1. Harry Beresford in Who's Your Friend 3. Erick Erickson 4. Human Hearts 7. Matinee Girl co. 8, 9. Gingerbread Man 11. The Great Divide 13. Texas 16. Dixie Minstrels 17. The Time, the Place and the Girl 20. Albert Taylor Stock co. 25-28.

**MASSACHUSETTS**.—**AUDITORIUM** (Leon A. Meyer, mgr.): St. Elmo Nov. 23; good business and co. Erick Erickson 25; poor business and poorer co. Final Settlement 27; fair business; co. good. The Wolf 30.—**GRAND** (W. J. Shilens, mgr.): High-class pictures to S. R. O. Headed co. in repertoire 29-4. Cole Younger 15.

**VICTORIA**.—**OPERA HOUSE** (H. J. Hauschild, mgr.): Martin and Emery presented Parsifal Nov. 22; performance pleased a large audience. Charles B. Hanford and Marie Drobash presented The American Lord 23 to the largest house of the season; an exceedingly fine performance which pleased everybody.

**SULPHUR SPRINGS**.—**JEFFERSON** (J. B. Thomas, mgr.): Gertrude Ewing co. Nov. 23-27 presented Under Two Flags. Slaves of the Orient, Sapho, Nutty Family, and Daughter of Judas; good business. Miss Ewing is a favorite in Sulphur Springs and always pleases.

**WAXAHACHIE**.—**OPERA HOUSE** (V. H. Reiton, mgr.): Margaret France co. Nov. 23-27; fine house; excellent performance fair. Cat and the Fiddle 1. Matinee Girl 3.

**SHERMAN**.—**OPERA HOUSE** (A. R. Saul, mgr.): When His Wife's Away Nov. 24; fair business; co. did well and deserved a better vehicle.

**CLARKSVILLE**.—**OPERA HOUSE** (C. O. Galbreath, mgr.): Brewster's Millions Nov. 27 to packed house; excellent performance. The Gentleman from Mississippi 3.

**BONHAM**.—**STEGER OPERA HOUSE** (Stevenson and Wilson, mgrs.): When His Wife's Away Nov. 23; fair business. Richards and Pringle's Minstrels 25; good business. Hans Hanson 6. Pluffy Ruffles 11.

**CELEBRITY**.—**BROWN'S OPERA HOUSE** (G. S. Brock, mgr.): Albert Taylor co. Nov. 24 in My Father's Son; 25, matinee David Carick, evening Old Innocence; good, to good business.

**GREENVILLE**.—**KING OPERA HOUSE** (Walter Dean, mgr.): The Cat and the Fiddle Nov. 27 packed house and pleased.

**DUBLIN**.—**OPERA HOUSE** (Wm. T. Hunt, mgr.): Courteney Morgan in A Woman of Mystery Nov. 25; decidedly the best seen here this season; business excellent.

**MCKINNEY**.—**OPERA HOUSE** (Jesse Warthen, mgr.): Harry Beresford Nov. 30. Matinee Girl co. 1. Gertrude Ewing 2-4. The College Boy 8. St. Elmo 11. Hans Hanson 16.

**AMARILLO**.—**GRAND** (H. H. Elliott, mgr.): The Hickman-Hessy co. closed a week of good business 27 and pleased. When His Wife's Away 29. Paid in Full 1.

**LAMPASAS**.—**OPERA HOUSE** (G. N. Wither, mgr.): W. F. Mann's Tempest and Sunshine Nov. 22; good co., fair house. Pierce B. Benton's Tent Amusement co. 22-27. In repertoire; pleased good attendance.

**AUSTIN**.—**HANCOCK OPERA HOUSE** (George H. Walker, mgr.): Louis James Nov. 25. Charles Hanford 27. Both to good houses.

## VERMONT.

**WHITE RIVER JUNCTION**.—**YATES OPERA HOUSE** (A. M. Hall, mgr.): Volunteer Organist Nov. 23 pleased. Third Degree 4, matinee and night.

**HARRIS**.—**OPERA HOUSE** (John E. Hoban, res. mgr.): A Pair of Country Kids Nov. 27; fair, to small house. Other People's Money 3. The Third Degree 8.

**BATTLEBORO**.—**AUDITORIUM** (George E. Fox, mgr.): The Prince Chap, matinee and evening, Nov. 27; very satisfactory. The Third Degree 2.

**RUTLAND**.—**OPERA HOUSE** (Boyle and Bremer, lessees): Volunteer Organist Nov. 27; to small house. St. Elmo 3.

**ST. ALBANS**.—**OPERA HOUSE** (T. B. Waugh, mgr.): Other People's Money Nov. 28; good, to fair business. The Stronger Sex 2. Under the North Star 7.

## VIRGINIA.

**RICHMOND**.—**ACADEMY OF MUSIC** (Leo Wise, mgr.): Paul Gilmore in The Call of the North Nov. 24; to nice business. The Right of Way 25; to packed house. Richard Carle in Mary's Lamb 26; fine, to big house. The Red Mill 29, 30; failed to please. James J. Jeffries 4. canceled. Yiddish Players 1.—**BIJOU** (C. I. McKee, mgr.): The Man of the Hour 29-4; business only fair. David Copperfield 6-11.

**COVINGTON**.—**MASONIC THEATRE** (M. J. Browning, mgr.): Isle of Spice Nov. 15; pleased good house. The House of a Thousand Candles 16; good. New Minstrels 27; excellent, to fair house. Burgomaster 29; pleased fair house.—**ITEM**: Better plays and actors seen on the road this season than last.

**CLIFTON FORGE**.—**MASONIC OPERA HOUSE** (W. F. Tusley, mgr.): Polly of the Circus Nov. 24; S. R. O.; best attraction of the season. The Burgomaster 30; fine production in first class house.

**CHARLOTTESVILLE**.—**LEVY OPERA HOUSE** (J. J. Letourneau, mgr.): Polly of the Circus Nov. 28; co. excellent; business good. The Show Girl 29; co. fair; business poor.

**PETERSBURG**.—**ACADEMY** (J. P. Coleman, mgr.): Isle of Spice Nov. 24 pleased fair business. Frederick Warde in Shakespearean recital 30; good house; pleased.

## WASHINGTON.

**EVERETT**.—**THEATRE** (H. B. Willis, mgr.): The Honeymoon Trail Nov. 29; good house; excellent co.; audience well pleased. Elks' Minstrels (Miller and Draper) 22, 23; good houses, pleased audiences. In Broadway 25; poor house; poor co.—**ACME** (John G. Peter, mgr.): Acme Stock co. 21-24 in Uncle Hiram, 25-27 in The Confessions of a Wife;

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excellent co. and business. King Dodo 26. Duke of Connaught's Hussie Band 29. Ezra Kendall 2. The Third Degree 3. Everett Choral Society, eighty voices, Madame Frieda Langendorf in concert, 7.

**TACOMA.—THEATRE** (Charles Herald, mgr.): Wright Lorimer in The Shepherd King Nov. 22, 23; good business. The Traveling Salesman, matinee and evening, 25; best seat out. The local council United Commercial Travelers attended the evening performance in a body. Forty-five Minutes from Broadway 27; good business; pleasing.

### WEST VIRGINIA.

**WHEELING.—COURT** (E. L. Moore, mgr.): The Orlins Nov. 25-27; good business. The Girl from Rector's 3. 4. Blanche Walsh 7. The English Grand Opera co. 9. Girl of the Golden West 11.—**VIRGINIA** (Chas. A. Feinler, mgr.): The Newfangleds and their Baby closed very successful week 27. Mrs. Wages of the Cabbage Patch 29-1; good co. and business. The Time, the Place and the Girl 2-4. The Blue Moon 6-8. Buster Brown 9-11.—**APOLLO** (H. W. Rogers, mgr.): T. T. Burlesque 29-1. Jersey Lilies 6-8. Vanity Fair 9-11.—**OPERA HOUSE** (Chas. A. Feinler, mgr.): Hall's Associate Players 25-27. A Country Boy in New York 29-1. Theima; S. R. O.

**STERSVILLE.—AUDITORIUM** (A. R. Doyle, mgr.): Quincy Adams Sawyer Nov. 10; good co.; pleased business. Iger and Ahey 15; good co. and fair business. Joe Horitz in The Traveling Musician 18; good co.; pleased poor business. The Orlins 24; excellent co., to good business. Keyes Sisters Stock co. week 29; good co.; pleased capacity opening night in A. R. O.

**GRAFTON.—OPERA HOUSE** (George Brinkman, mgr.): Daniel Boone on the Trail Nov. 11; performance and business poor. Our New Minister 19; good, to fair house. Miss Petticoats 23; fair, to poor business. All other dates, except Sundays, moving pictures, to S. R. O.—**CASINO** (C. Phillips, mgr.): Vandeville to S. R. O.

**MARTINSBURG.—CENTRAL OPERA HOUSE** (Charles W. Boyer, lessee; William H. Irvine, mgr.): The Moonshiner's Daughter Nov. 25, matinee and night, to good business. Daniel Boone on the Trail 30; fair house and performance. The Show Girl 1. Graham Stock co. 6-11.

**HUNTINGTON.—THEATRE** (Joseph B. Gainer, res. mgr.): Thores and Orange Blossoms Nov. 25, matinee and evening; ordinary, to two big houses. Passing Review 26; mediocre, to fair business. Black Patti 1. East Lynne, matinee and night, 4. The Orlins 8. A. G. Field's Minstrel 15.

**FAIRMONT.—OPERA HOUSE** (J. E. Powell, mgr.): Miss Petticoats Nov. 24; small house; fair co. The Lid Lifters 26; large house; poor attraction. The Great Duncan Show 29-4; large houses. A Broken Idol 3. The Phil Maher co. 6-11.

**PARKERSBURG.—CAMDEN** (W. E. Kemery, mgr.): The Passing Review Nov. 25; fair co. and business. Thores and Orange Blossoms 27; fair business. Richard Carle 2. The Orlins 3. 4. The Girl from Rector's 7. The Girl of the Golden West 3.

**BLUEFIELD.—ELKS' OPERA HOUSE** (S. H. Joffe, mgr.): The Burgomaster 2. Black Patti 7. Al. Montelli's 11. Santa's week 13 except 14. Montelli's Flowers 14; school course. Hutton-Bailey Stock co. 27-4.

**CLARKSBURG.—OPERA HOUSE** (C. W. Hippus, mgr.): Imperial Stock co. Nov. 22-27; fair co.; good business. The Runaway Girl (local talent, under auspices of Marcano Club) to big, fashionable audience. A Broken Idol 2. East Lynne 3. Our New Minister 6.

### WISCONSIN.

**OSHKOSH.—OPERA HOUSE** (J. E. Williams, mgr.): Operetta, Dame Firey, Nov. 20, by scholars of the State Normal School, for benefit of sufferers from the mine disaster at Cherry, Wis. About \$350 was realized. Manager Williams of the Opera House did his share toward the success of the project, generously donating the use of the building and the services of the stage hands. Hickman-Bessy co. 21-28 to crowded houses. Plays: Bonnie Annie Laurie. A Human Slave. The Sweetest Girl of All. St. Elmo. The Burglar and the Lady. and The Gamekeeper. Lyman H. Howe's moving pictures 3.

**RACINE.—THEATRE** (Daniel M. Nye, mgr.): Grace Hayward Stock co. closed a week's engagement Nov. 28, having presented The Great Question, Theima, Molly Bawn, Little Women, The Woman and the Wife, St. Elmo, Raffles, and When Knighthood Was in Flower; excellent vaudeville between acts; co. is exceptionally good and had large business. Monte Carlo Girls Burlesque co. 1. D'Urban's Italian Band 2-4, the first night being under auspices of Elks Lodge No. 252. In Wisconsin 5. Guy Stock co. 6-11. Maxwell Hall co. 13-15.

**SUPERIOR.—OPERA HOUSE** (C. A. Marshall, mgr.): Rose Melville in St. Hopkins Nov. 25 gave two performances to capacity. The Girl from Rector's 10.—**RIJOU** (C. A. Skelcher, mgr.): Rijo Stock co. 21-27 in The Girl in Command and Marching Through Georgia. Wedded and Parted 29, 30. The Deveraux Case 6-8. The Derby Winner 11, 12.—**ITEM**: This house is doing an exceedingly big business, playing to capacity at nearly every performance.

**GREEN BAY.—THEATRE** (John B. Azthurs, mgr.): Winninger Brothers week ending Nov. 14 to 19, every night, and four matinees. The Thief 15; good business and co. A gentleman from Mississippi 16; capacity; fine co. Lyman Howe 20; good business; fine pictures. A Daughter's Devotion 21; fair co. and business. The Alaskan 22; good co. and business. Moving pictures 25; big business matinee and night.

**MADISON.—FULLER OPERA HOUSE** (Marcus Helman, mgr.): Via Wireless Nov. 25 pleased a big house. Blauden Stock co. 26-28 in Belle of Richmond, By Right of Sword, and St. Elmo, pleased at popular prices. The Sunny side of Broadway with Max Bloom, 29 pleased very well; fair house. Theodore Thoms Orchestra 30; left nothing to be wished for; large and cultured audience. Heverly 3.

**BELOIT.—OPERA HOUSE** (R. H. Wilson, mgr.): The Carl Cook co. pleased good houses Nov. 22-27 in The Hour Before Dawn, Lost Paradise, The Heart of Tennessee, Hilo, and The Merry Irish Widow. The Maxwell-Hall co. commenced a week's engagement 29 to big house in A Daughter of the People. Black Crook, Jr., 6. Wyoming (return) 8.

**MANITOWOC.—NEW OPERA HOUSE** (S.

Pech, mgr.): Lyman Howe's moving pictures to good house Nov. 24. Gorton's Minstrels 27; fair attraction, to small house. The Sunny side of Broadway 2.—**TURNER OPERA HOUSE** (A. Engels, mgr.): Winninger Brothers' Repertoire co. 29-5.

**SHEBOYGAN.—NEW OPERA HOUSE** (W. H. Stoddard, mgr.): The Alaskan Nov. 21; good business. A Daughter's Devotion 28 pleased good house. North Brothers' Comedy co., with ladies' orchestra, in My Jim 29 to fair sized audience.

**FOND DU LAC.—HENRY BOYLE THEATRE** (P. B. Haber, mgr.): A Daughter's Devotion, matinee and night, Nov. 25. Lyman H. Howe 30. Sunny Side of Broadway 3. The Harrier 4.

**APPLETON.—THEATRE** (Charles Takacs, mgr.): Winninger Brothers' Stock co. Nov. 22-28 to capacity houses; matinee Thursday and Saturday; excellent co. Hickman-Bessy Stock co. 29-5.

**NEENAH.—THEATRE** (F. W. Green, mgr.): Lyman H. Howe's moving pictures Nov. 22; excellent, to small house. Gray. The Ward Stock co. 29-4. Winniger Brothers (return) 10-19.

**PORTAGE.—OPERA HOUSE** (A. H. Carnegie, mgr.): The Sunny side of Broadway Nov. 30; fine attraction; S. R. O. The Girl from Rector's 7. Howe's moving pictures 8. Black Crook Burlesque co. 21.

**EAU CLAIRE.—OPERA HOUSE** (C. D. Moon, mgr.): Via Wireless Nov. 26 to big business; good attraction. Ole Olson 6.

### WYOMING.

**CHEYENNE.—CAPITOL AVENUE** (Edward F. Stahl, lessee and mgr.): Fifty Miles from Boston, matinee and night, Nov. 25; excellent co., to fair matinee and capacity night. The Girl Question changed to 3. In Old Kentucky 4. The American Idea 8. The Jeffersons in The Henrietta 9. Top o' the World 15. Bernardi Daily in sweetest marriage 17. The Talk of New York 20. The Virginian 25.

**LARAMIE.—OPERA HOUSE** (H. E. Root, mgr.): The Man on the Box Nov. 22; an excellent co., to S. R. O. in Wyoming 24; good co. and business. The Girl Question 2.

### CANADA.

**WINNIPEG, MAN.—THEATRE** (W. B. Lawrence, mgr.): Dark Nov. 22-27. Dan T. Frawley Stock co. 29-4 in The Great Red Ruby, with Paul McAllister, leading man, Harry Polard, heavy. Howard leading woman. The Squaw Man 6-11.—**GRAND** (Kelly and Boule, mgr.): Permanent Stock co. in Over Niagara Falls 22-27. The Cowboy Girl 29-4; Bernice Parker, new leading woman, gave splendid satisfaction; co. drew big houses.

**WALKER, MAN.—THEATRE** (Max Fisman, mgr.): Mary Jane's Pa 29-1. The Alaskan 2-4.—**ITEM**: Owing to an accident to the city's water power plant, no street cars have been running and the management of the Grand instituted a bus line running between Main and Portage to the Grand, and the Winnipeg Oratorio Society (local) will present Handel's Messiah 7; Arthur Middleton, of Chicago, has been secured to sing the bass.

**CALGARY, ALTA.—LYRIC** (W. B. Sherman, mgr.): As You Like It Nov. 25, 26; by a capable co., to big business. Summers Stock co. 27-1. In The Lion and the Mouse 10-15. The Toy-makers 26, 27, to good business. Phil Ott's Comedians 2-4 and 6-11. John R. Waite in Other People's Money 13, 14. Johnson-Ketchel pictures 17, 18. May Robson 23-25.

**OTTAWA, ONT.—THE RUSSELL** (P. Gorman, mgr.): Billy Nov. 29; very good business; excellent co. May Ward in The Cash Girl 5. 4. Bertha Gailand in The Return of Eve 8.—**OPERA HOUSE** (B. W. Marks, mgr.): May A. Bell Marks Stock co. indefinite, to very good business.

**LONDON, ONT.—OPERA HOUSE** (J. D. Egan, mgr.): The Cash Girl (return) Nov. 25 pleased a fair house. Pech's Bad Boy 27 drew big business; best matinee and night. Eve 8. Van Studdiford in The Golden Butterfly 3. Billy 4. May Robson in The Rejuvenation of Aunt Mary 6. Wilton Lackaye in The Battle 7.

**ST. CATHARINES, ONT.—OPERA HOUSE** (H. Stuart Raleigh, mgr.): Mrs. Wages of the Cabbage Patch Nov. 25 delighted good business. Jonathan Shackleton South Pole co. 27-29; light business. The Lily and the Prince 1; fair business. Pech's Bad Boy 4. The Arrival of Kitty 6. The Smart Set 13. Billy the Kid 18.

**BRANTFORD, ONT.—OPERA HOUSE** (F. C. Johnson, mgr.): Mrs. Wages of the Cabbage Patch Nov. 24; performance and business good. Partello Stock co. 29-4. College Girl 29. Travelling Man 30. Shadows of Sin 1 to fair business. Wilton Lackaye in The Battle 8. Bertha Gailand in The Coming of Pol 10.

**KINGSTON, ONT.—OPERA HOUSE** (D. P. Brantigan, mgr.): Two Women and That Man Nov. 25 pleased fair audience. Billy the Kid 27, to fair business. Phil Ott's Comedians 29-1. The Fox 4. The Smart Set 8. The Battle 9.

**ST. JOHN, N. B.—OPERA HOUSE** (H. J. Anderson, mgr.): The Final Settlement Nov. 29-1; opened to small house; deserved larger patronage. Theodore H. Bird and local amateurs in Roanoke 2-4. W. S. Harkins (return) 6-18.

**SHERBROOKE, QUE.—CLEMENT** (W. J. Thies, mgr.): Quebec Symphony Orchestra Nov. 27. Phil Ott's Comedians pleased crowded houses 29-1.

**ST. THOMAS, ONT.—GRAND** (William Devine, mgr.): Grace Studdiford in The Golden Butterfly 2. Tom Marks Stock co. 6-11. Talbot Club Minstrels (local) 13, 14. The Smart Set 17.

**HALIFAX, N. S.—ACADEMY** (J. D. Modeste, mgr.): Chinese Honeycomb, by amateurs, Nov. 23-30; large audiences. Robinson Opera co. 13. W. S. Harkins co. 24.

**PETROLIA, ONT.—VICTORIA OPERA HOUSE** (P. D. Fletcher, mgr.): Pech's Bad Boy pleased fair house Nov. 30.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

**ADAMS, MAUDE** (Charles Frohman, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-15.

**ALLEN, ESTELLE** (Joe King, mgr.): East St. Louis, Ill., 11, Alton 12.

**ALLEN, VIOLA** (Lieber and Co., mgrs.): Philadelphia, Pa., 5-20.

**ANGEL, MARGARET** (Louis Nethercole, mgr.): New York City Sept. 20-Dec. 25.

**ARLIS, GEORGE** (Harrison Gray Fiske, mgr.): New York City Nov. 22—indefinite.

**ARIZONA** (Gus Hill, mgr.): Brooklyn, N. Y., 6-18.

**ARSEN LUPIN** (Charles Frohman, mgr.): New York City Aug. 20-Dec. 11, Chicago, Ill., 13—indefinite.

**AS THE SUN WENT DOWN** (Arthur C. Alston, mgr.): Des Moines, Ia., 5-8, Boone 9, Carroll 10, Atlantic 11, Omaha, Neb., 12-15, York 16, Maryville, Kan., 17, Topeka 18.

**AS TOLD IN THE HILLS** (W. F. Mann, mgr.): Louisville, N. Y., 7, Booneville 8, Rome 9, Waterville 10, Canastota 15, Newport 14.

**HANKER'S CHILD** (Harry Shannon, mgr.): Woodstock, O., Cadiz 9, Uhrichsville 9.

**HATES, BLANCHIE** (David Selasco, mgr.): Lincoln, Neb., 7, St. Joseph, Mo., 8, Omaha, Neb., 9-11, Des Moines, Ia., 13, Cedar Rapids 14, Dubuque 15, Clinton 16, Davenport 17, Burlington 18.

**HELEW, KYLIE** (Charles Frohman, mgr.): Honolulu, O., 7, Knoxville, Tenn., 8, Chattanooga 9, Meridian, Miss., 10, Jackson 11, New Orleans, La., 13-18.

**BEN-HUR** (Klaw and Erlanger, mgrs.): Detroit, Mich., 6-11, Grand Rapids, Mich., 13-15.

**BERGFORD, HARRY** (Edgar Forrest, mgr.): Monroe, La., 8, Eldorado, Ark., 8, Arkansas 9, Hot Springs 10, Little Rock 11, Pine Bluff 13, Helena 14, Jonesboro 15, Newport 16, Batesville 17, Cairo, Ill., 19.

**BEVERLY** (Eastern; Delamater and Norris, Inc., mgrs.): St. Paul, Minn., 5-11, Minneapolis 12-15.

**BEVERLY** (Western; Delamater and Norris, Inc., mgrs.): Anacosta, Mont., 7, Great Falls 8, Helena 9, Missoula 10, Wallace, Ida., 11, Wardner 13, Pullman, Wash., 17, Sprague 18.

**BIG JIM** (Gordier Bros., mgrs.): Toledo, Neb., 7, De Witt 8, Weston 9, Shickley 10, Bruning 11.

**BLUE MOUSE** (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., Nov. 22-11.

**BRAND OF A THIEF** (J. P. Eckhardt, mgr.): Buffalo, N. Y., 9, New York City 10-15.

**BREXTER'S MILLIONS** (Cohan and Harris, mgrs.): Perry, Okla., 7, Enid 8, El Reno 9, Guthrie 10, Shawnee 11, Oklahoma City 12, 13, Galveston, Tex., 14, Wichita Falls 15, Sherman 16, Durant 17, Denton 18, Lawton 19.

**BREWSTER'S MILLIONS** (C. H. Livingston, mgr.): Salem, Mass., 6, Lowell 8, Lawrence 10, 11, Portland, Me., 13-15, Gardner 16, Bangor 17, 18.

**BROADWAY AFTER DARK** (A. H. Woods, mgr.): Newark, N. J., 6-11, Bayonne 10-13, Harrison 14, Charles E. Frohman (mgr.): Cedar Rapids, Ia., 7, Dubuque 8, Milwaukee, Wis., 9-11, St. Louis, Mo., 13-18.

**CALL OF THE WILD** (Betts and Fowler, mgrs.): Bellefonte, Pa., 7, Clearfield 8, Brookville 9, Ridgway 10, Pottsville 11.

**CARTER, MRS. LESLIE** (Chas. Van Studdiford, mgr.): Minneapolis, Minn., 10, 11.

**CHECKERS** (Stair and Havlin, mgrs.): Nashville, Tenn., 6-11, Memphis 13-15.

**CHERRY, CHARLES** (The Shuberts, mgrs.): San Francisco, Cal., Nov. 28-11.

**CIRCUS MAX** (Klaw and Erlanger, mgrs.): Boston, Mass., Nov. 29-11.

**CITY, THE** (The Shuberts, mgrs.): Boston, Mass., Nov. 22—indefinite.

**CLAMANT PLAYERS** (Edgemont, S. Dak., 7, Crawford, Neb., 8, Alliance 9.

**CLANSMAN** (Geo. J. Brennan, mgr.): Columbus, O., 6-8, Dayton 9-11, Lima 13, Findlay 14, Fremont 15, Toledo 16-18.

**CLIMAX, THE** (Joseph Weber, mgr.): New York City Aug. 2-22, Dec. 22.

**CLIMAX, THE** (Coast; Joseph Weber, mgr.): Livingston, Mont., Billings 8, Miles City 9, Glendive 10, Dickinson, N. Dak., 11, Bismarck 13, Jamestown 14, Fargo 15, 16, Grand Forks 17-19.

**CLIMAX, THE** (Middle Western; Joseph Weber, mgr.): Athens, O., 7, Huntington, W. Va., 8, Portsmouth, O., 9, Charleston, W. Va., 10, 11.

**CLIMAX, THE** (Joseph Weber, mgr.): Washington, D. C., 6-12.

**CLIMAX, THE** (Southern; Joseph Weber, mgr.): Athens, Ga., 7, Spartanburg, S. C., 8, Charlotte, N. C., 9, Fayetteville 10, Wilmington 11, Newbern 13, Goldsboro 14, Raleigh 15, Durham 16, Greensboro 17, Winston-Salem 18.

**CLIMAX, THE** (Pennsylvania; Joseph Weber, mgr.): York, Pa., 7, Gettysburg 8, Frederick, Md., 9, Winchester, Va., 10, Hagerstown, Md., 11.

**CLIXTON, WALTER** (Canisteo, N. Y., 7, Liberty 8, Millbrook 10, Rhinebeck 11, Lincoln, Mass., 13, Bellows Falls, Vt., 14, Gardner, Mass., 15, Hardwick, Vt., 16, Plymouth, N. H., 17, Randolph, Vt., 18.

**COLIER, WILLIAM** (Charles Frohman, mgr.): Atlantic City, N. J., 8-11.

**COMMANDING OFFICER** (Daniel Frohman, mgr.): Columbus, O., 6, 7, Toledo 8.

**CONVICT 999** (A. H. Woods, mgr.): Brooklyn, N. Y., 6-11, Washington, D. C., 13-18.

**CONVICT SWEETHEART** (A. H. Woods, mgr.): Chicago, Ill., 5-11, Springfield 12-15, Peoria 16-18.

**COUNTRY KID** (H. B. Whitaker, mgr.): Clarksville, Ark., 8, Ozark 9, Van Buren 10, Fayette 11, Rogers 13, Bentonville 14, Siloam Springs 15, Seligman, Okla., 16.

**COUNTRY SHERIFF** (Chas. H. Brooke, mgr.): Biddleford, Me., 7, Lewiston 8, Rumford 9, Livermore 10, Portland 11, Fairfield 13, Pittsfield 14, Bar Harbor 17.

**COWBOY AND THE THREE** (Ed. Rowland, Jr., mgr.): Holyoke, Mass., 6-8.

**COWBOY GIRL** (Kilroy and Britton, mgrs.): Youngstown, O., 6-8, Akron 9-11, Cleveland 13-18.

**COW PUNCHER** (Central; W. F. Mann, owner): Opelousas, La., 7, La Fayette 8, Crowley 9, Jennings 10, New Iberia 12, St. Martinville 13, Abbeville 14.

**CRANE, WILLIAM H.** (Charles Frohman, mgr.): Duluth, Minn., 6-8, Fargo, N. Dak., 9, Billings, Mont., 11, Butte, 13, Helena 14, Anaconda 15, Missoula 16, Spokane, Wash., 17.

**CRUEL SLAVE'S REVENGE** (A. H. Woods, mgr.): Washington, D. C., 6-11, Buffalo, N. Y., 13-18.

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### RESTAURANT A LA CARTE

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**GRISMAN, HENRIETTA** (Maurice Campbell, mgr.): New York City 6-11, Philadelphia, Pa., 12-26.

**CRY BABY** (Chas. W. Meiser, mgr.): Pittsfield, Ill., 7, Jacksonville 8, Mt. Sterling 9, La Harpe 10, Canton 11, Peoria 13, Princeton 13, Moonmouth 14, Abingdon 15, Kewanee 16, La Salle 17, Ottawa 18, Aurora 19.

**DANIEL BOONE ON THE TRAIL** (Western; C. A. Teaff, mgr.): Monticello, Ind., 7, South Bend 8, Rochester 9, Knox 10.

**DANIEL BOONE ON THE TRAIL** (Central; J. W. Clinton, mgr.): Havre de Grace, Md., 7, Elkins 8, Easton 9, Cambridge 10, Salisbury 11, Crisfield 12, Princeton 13, Laurel 15, Millfield 16, Harrington, Del., 17.

**DANIEL BOONE ON THE TRAIL** (Eastern; C. A. Teaff, mgr.): Monticello, Ind., 7, South Bend 8, Rochester 9, Knox 10.

**DEVOY, EMMETT** (W. G. Smith, mgr.): No. Yakima, Wash., 7, Walla Walla 8, Colfax 9, Pullman 10, Lewiston, Ida., 11, Spokane, Wash., 12-16.

**DIVORCE** (F. C. Whitney, mgr.): New York City Nov. 29—indefinite.

**DOUGL, SANFORD** (B. S. Ford, mgr.): Toledo, O., 7-8.

**DODSON, J. E.** (Cohan and Harris, mgrs.): Brooklyn, N. Y., 6-11, Buffalo 13-15, Rochester 16-18.

**DREW, JOHN** (Charles Frohman, mgr.): New York City Sept. 8-Dec. 15.

**EAST LYNNE** (Wm. A. Tully, mgr.): Sistersville, W. Va., 7, New Martinsville 8, McKeesport, Pa., 9-11, Bowell 13, Tarantum 14, Waynesburg 15, Wheeling, W. Va., 16-18.

**EAST LYNNE** (Joe King, mgr.): Salem, Mass., 9, Portsmouth, N. H., 9, Portland, Me., 10, Haverhill, Mass., 11.

**ELI AND JANE** (Harry Green, mgr.): Circleville, Kan., 7, Summerfield 8, Auburn, Neb., 11, Tecumseh 13, Hebron 17, Nelson 18.

**ELLIOTT, MAXINE** (George J. Appleton, mgr.): Boston, Mass., Nov. 29-18.

**EYE WITNESS** (Jackson and Manley, mgrs.): East St. Louis, Ill., 6-8.

**FARMER'S DAUGHTER** (Ed Anderson, mgr.): Phillips, Neb., 7, Fairfield 8, Harvard 10, Hastings 11, Grand Island 12, Lawrence 13, Andover 14, Oxford 15, Ames 16.

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**FAUST** (Oleg Verne White, prop.): Villaca, Ia., 8, Red Oak 9, Shenandoah 10, Clarinda 11, Marysville, Mo., 13, Bethany 14, Trenton 15, Brookfield 17, Chillicothe 18, St. Joseph 19, 20.

**FAUST** (M. J. Knill, mgr.): Paterson, N. J., 6-8, Camden 9-11, Philadelphia, Pa., 13-18.

**FAVERHAM, WILLIAM** (Frank J. Wilsbach, mgr.): Brooklyn, N. Y., 6-11.

**FIGHTING PARSON** (W. F. Mann, owner): Edgemoor, N. D., 7, La Moure 8, Oakes 9, Aberdeen 10, Redfield, S. D., 11, Clark 13, Watertown 14.

**FINAL SETTLEMENT** (Southern; Clay T. Murr, mgr.): Kinsman, Fla., 7, Sanford 8, Altamira 9, Palatka 10, St. Augustine 11.

**FIRMS OF FATE** (Charles Frohman, mgr.): Chicago, Ill., Dec. 6—indefinite.

**FISKE, MRS.** (Harrison Gray Fiske, mgr.): Danville, Ill., 7, Terre Haute, Ind., 8





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GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Steubenville, O. 7, Marietta 8, Parkersburg 9, W. Va. 9, Wheeling 10, 11, Springfield 10, 15, Lexington, Ky. 15.  
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Scottsdale, Pa. 7, Latrobe 8, Blairsville 9, Vandergrift 10, Butler 11, Erie 13-15, Ashland 16.  
GOING HOME (The Shuberts, mgr.): Beloit, Wis. 7, Rockford, Ill. 8, Elgin 9, Aurora 10, Joliet 11, La Salle 12.  
GRAUSTARK (Central): Baker and Castle, mgrs.: Manitowish, Mich. 7, Escanaba 8, Gladstone 9, Ishpeming 10, Calumet 11, Lake Linden 12, Hancock 13, Marquette 14, Duluth, Minn. 15, 16, Superior, Wis. 17, Ashland 18, Hibbing, Minn. 19.  
GRAUSTARK (Eastern): Baker and Castle, mgrs.: Detroit, Mich. 5-11, Grand Rapids 12-15, Flint 16, London, Ont. 17, Hamilton 18.  
GRAUSTARK (Southern): Baker and Castle, mgrs.: Yazoo City, Miss. 7, Greenville 8, Clarkdale 9, Helena, Ark. 10, Marianna 11, Jonesboro 12, Newport 14, Batesville 15, Poplar Bluff, Mo. 16, Charleston 17, Cairo, Ill. 18.  
GREAT DIVIDE (Special): Henry Miller Co., mgrs.: Sioux Falls, S. D. 7, Sioux City, Ia. 8, 9, Iowa City 10, Davenport 11, Chicago, Ill. 12-25.  
GREAT JOHN GANTON (The Shuberts, mgrs.): Denver, Colo. 6-12.  
HACKETT, JAMES K. (Charles Frohman, mgr.): Kansas City, Mo. 6-11, Davenport, Ia. 13, Keokuk 14, Peoria, Ill. 15, Springfield 16, Indianapolis, Ind. 17, 18.  
HACKETT, NORMAN (Julius Murray, mgr.): Toledo, O. 6-11.  
HANFORD, CHARLES B. (H. Lawrence Walker, mgr.): Oklahoma City, Okla. 7, Guthrie 8, Winfield, Kan. 10, Independence 11, Bartlesville, Okla. 13, Sapulpa 14, Tulsa 15, Muskogee 16, McAlester 17.  
HANS HANSON (Louis Reis, mgr.): Lehigh, Okla. 7, Durant 8, Bonham, Tex. 9, Honey Grove 10, Ladonia 11, Wolf City 13, Leonard 14, McKinney 15, Farmersville 16, Sulphur Springs 17, Commerce 18.  
HARVEST MOON (Charles Frohman, mgr.): New York City Nov. 18-Dec. 25.  
HER DARK MARRIAGE MORN (W. F. Mann, owner): DeFiance, O. 7, Napoleon 8, North Baltimore 9, Carey 10, Findlay 11, Delphos 12, Collins 14.  
HIGGINS, DAVID (E. D. Stair, mgr.): Springfield, Ill. 5-8, Peoria 9-11, St. Chicago 12-15, Aurora 20, Ft. Smith, Ark. 21.  
HILLARD, ROBERT (Frederic Thompson, mgr.): Cleveland, O. 6-11, Boston, Mass. 13-Jan. 1.  
HIS NAME ON THE DOOR (Lawrence Mulligan, mgr.): New York City Nov. 22—Indefinite.  
HODGE, WILLIAM (Lieber and Co., mgrs.): Cleveland, O. 6-11.  
HOUSE OF A THOUSAND CANDLES (L. F. Pond, mgr.): Columbia, Mo. 7, Marshall 8, Lexington 9, Warrensburg 10, Clinton 11, Aurora 20, Ft. Smith, Ark. 21.  
HOURS OF A THOUSAND CANDLES: Philadelphia, Pa. 6-11.  
HUMAN HEARTS (Eastern): J. A. Nankerville, mgr.: Mauch Chunk, Pa. 7, Yonkers, N. Y. 8, Middletown 9, Walden 10, Plainfield 11, Patterson 13-15, Camden 16-18.  
HUMAN HEARTS (Southern): W. F. Nankerville, mgr.: Jennings, La. 7, Lake Charles

8, Beaumont, Tex. 9, Galveston 10, Houston 11, 12, San Antonio 13, Beeville 14, Victoria 15, Cuero 16, Lagrange 17, San Marcos 18.  
HUMAN HEARTS (Western): Wm. F. Riley, mgr.: Franklin, U. 7, Logan 8, Bingham Canyon 10, Provo 11.  
IN OLD KENTUCKY (A. W. Dingall, mgr.): Denver, Colo. 5-11.  
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Toronto, Ont. 5-11, Rochester, N. Y. 13-15, Syracuse 16-18.  
IN WYOMING (H. E. Pierce, mgr.): American Falls, Ida. 7, Boise 8, Ontario, Ore. 9, Weiser, Ida. 10, Baker City, Ore. 11, Walla Walla, Wash. 12, Watsburg 13, Dayton 14, Pendleton, Ore. 15, The Dalles 16, Hood River 17, Oregon City 18.  
IRISH SENATOR (Jas. L. McCabe, mgr.): Wakefield, Neb. 7, Hastings 8, Le Mars, Ia. 9.  
IS MATRIMONY A FAILURE? (David Belasco, mgr.): New York City Aug. 24—Indefinite.  
ISRAEL (Charles Frohman, mgr.): New York City Oct. 25—Indefinite.  
JAMES, LOUIS (Branch O'Brien, mgr.): Tulsa, Okla. 7, Bartlesville 8, Vinita 9, Joplin, Mo. 10, Springfield 11, Pittsburg, Kan. 13, Coffeyville 15, Wichita 15, Dodge City 16, La Junta, Colo. 17, Trinidad 18.  
JUST A WOMAN'S WAY (Sidney W. Panceo, mgr.): Flat River, Mo. 7, Desloge 8, Doe Run 9, Cape Girardeau 10, Charleston 11.  
KENDALL, ELLA (Lieber and Co., mgrs.): Seattle, Wash. 5-11, Aberdeen 12, Houlam 13, Tacoma 14, 15, Portland, Ore. 16-18, Astoria 19.  
KIDNAPPED FOR A MILLION (Eastern): E. H. Perry, mgr.: Prairieburg, Ia. 5, Vinton 9, Lappan City 10, Waterloo 11, Marshalltown 12, Melbourne 13, Rhodes 14, Maxwell 15, Oelwein 16, Wellsburg 18.  
KIDNAPPED FOR A MILLION (Western): E. H. Perry, mgr.: McCool Junction, Neb. 7, Deshler 8, Carleton 9, Sutton 11, Tobias 13, Clay Center 14, McCook 15.  
KING OF BIGAMISTS (A. H. Woods, mgr.): Baltimore, Md. 6-11, Philadelphia, Pa. 13-18.  
KOCH, HUGO (L. E. Pond, mgr.): Fulton, Mo. 7, Marshall 8, Lexington 9, Warrensburg 10, Clinton 11.  
LACKAY, WILTON (Lieber and Co., mgrs.): Buffalo, N. Y. 6-11.  
LENA RIVERS (Coast): Barton and Wiswell, mgrs.: San Francisco, Cal. 5-11, San Jose 12, Merced 13, Fresno 14, Visalia 15, Hanford 16, Bakersfield 17, Santa Barbara 18.  
LENA RIVERS (Central): F. W. McIntosh, mgr.: Columbia, Mo. 8, Booneville 9, Fayette 10, Sedalia 11, Windsor 13.  
LENA RIVERS (Western): Thos. H. Sewell, mgr.: Lake Mills, Ia. 7, Britt 8, Sioux Rapids 10, Sanborn 11.  
LILY, THE (David Belasco, mgr.): Washington, D. C. 6-11, Pittsburgh, Pa. 13-15.  
LION AND THE MOUSE (Co. A): Henry B. Harris, mgr.: Grand Rapids, Mich. 5-10, Chicago, Ill. 12-24.  
LION AND THE MOUSE (Co. B): Henry B. Harris, mgr.: Stitches, Miss. 7, Jackson 8, Yazoo City 9, Greenville 10, Pine Bluff, Ark. 11, Hot Springs 12, Ft. Smith 13, Muskogee, Okla. 14, Vinita 15, Claremore 16, Sapulpa 17, Bartlesville 18.  
LITTLE BROTHER OF THE RICH (Lieber and Co., mgrs.): Chicago, Ill. 5-15.  
LORIMER, WRIGHT (Wm. A. Brady, mgr.): San Francisco, Cal. Nov. 29-18.  
LOST TRAIL (Willis Amusement Co., mgrs.): Philadelphia, Pa. 6-11, Newark, N. J. 13-18.  
MADAME X (Henry W. Savage, mgr.): Chicago, Ill. Sept. 19—Indefinite.  
MAN, LOUIS (Wm. A. Brady, mgr.): Providence, R. I. 6-11.  
MANNERING, MARY (The Shuberts, mgrs.): Kansas City, Mo. 6-11.  
MAN OF THE HOUR (Western: Brady and Griesmer, mgrs.): Oakland, Cal. 5-11, Portland, Ore. 12-15, South Bend, Wash. 16, Aberdeen 17, Tacoma 18.  
MAN ON THE BOX (Coast: Troupdale Bros., mgrs.): Bingham Canyon, U. 12, Provo 13, Eureka 14, Richfield 15, Mantle 16, Lehi 18, Salt Lake City 19.  
MARRIED IN HASTE (W. F. Mann, owner): Story City, Ia. 7, Iowa Falls 8, Wellsburg 9, Williams 10, Webster City 11, Eagle Grove 13, Clarion 14.  
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill. Nov. 28-11.  
MEADOWS, FARM (W. F. Mann, owner): Uniontown, Ala. 7, Selma 8, Montgomery 9, Tallahassee 10, Greenville 11, Pensacola, Fla. 13, Florida, Ala. 14.  
MELVILLE, ROSE (J. R. Stirling, mgr.): Kansas City, Mo. 6-11, Atchison, Kan. 12, Topeka 13, Lawrence 14, Ottawa 15, Emporia 16, Wichita 17.  
MISSOURI GIRL (Joe Rith, mgr.): Beeville, Tex. 7, Corpus Christi 8, Laredo 9, Pearland 10, Irvine 11, Seguin 12, Hondo 13, Del Rio 14, Eagle Pass 15, Irvada 16, Sabinal 17, San Marcos 18, New Braunfels 19.  
MONEY AND THE WOMAN (Mittenthal Brothers, mgrs.): Philadelphia, Pa. 6-11.  
MONTE CRISTO (Wm. Lemie, mgr.): St. Louis, Mo. 6-11.  
MOONSHINE DAUGHTER (R. G. Kingston, mgr.): Fairmont, W. Va. 8, Clarkburg 11, Sutton 13, Buchanan 14.  
MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Cleveland, O. 6-11.  
MY BOY JACK (H. Nickles, mgr.): Kent, Ohio 7, Lebanon 8, Falmouth 9, Butler 10, Somerset 13, Corning 14, Glouster 15, Murray 16, New Straitsville 17, Logan 18.  
NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Cincinnati, O. 6-11.  
NETHERSOLE, OLGA (Wallace Munro, mgr.): Muskogee, Okla. 7, Tulsa 8, Enid 9, Oklahoma City 10, 11, Guthrie 13, Denison, Tex. 14, Austin 15, San Antonio 16-18.  
NEXT OF KIN (Henry B. Harris, mgr.): Chicago, Ill. Dec. 6—Indefinite.  
NOBLE SPANARD (Henry B. Harris, mgr.): Hot Springs, Ark. 7, Texarkana, Tex. 8, Shreveport, La. 9, Dallas, Tex. 10, Ft. Worth 13, Waco 14, San Antonio 15, Houston 16, Galveston 17, Beaumont 18.  
O'HARA, FISKE (Al. McLean, mgr.): Philadelphia, Pa. 6-11, Jersey City, N. J. 13-18.  
OLCOTT, CHANCEY (Augustus Pitou, mgr.): St. Louis, Mo. 5-11, Evansville, Ind. 13, Lexington, Ky. 14, Louisville 16-18.  
OLD CLOTHES MAN (Gillon and Bradford, mgrs.): Franklin, Neb. 7, Courtland, Kan. 8, Belleville 9, Mantato 10, Jamestown 11.  
OLD HOMESTEAD (Frank Thompson, mgr.): Newark, N. J. 6-11, Plainfield 13, Ashbury Park 14, Red Bank 15, Trenton 16, 17, Paterson 18.  
OLE OLSON (A. H. Westfall, mgr.): Northfield, Minn. 7, Faribault 8, Zumbach 9, Rochester 10, Oshtemo 11, Albert Lea 12, Mason City, Ia. 13, Le Mars 16, Adrian, Minn. 17, Inverness 18.  
ON THE SUWANEK RIVER (A. R. Warner, mgr.): Cleveland, O. 6-11, Cincinnati 13-19.  
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Cincinnati, O. 5-11, Louisville, Ky. 12-18.  
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PAID IN FULL (Astor): Wagonhale and Kemper, mgrs.: Brooklyn, N. Y. 6-11.  
PAID IN FULL (Coast): Wagonhale and Kemper, mgrs.: Enid, Okla. 7, Sapulpa 8, Tulsa 9, Muskogee 10, McAlester 11, Ft. Worth, Tex. 13, 14, Dallas 15, 16, Waco 17, Austin 18, San Antonio 19, 20, Galveston 21.  
PAID IN FULL (Eastern): Wagonhale and Kemper, mgrs.: Philadelphia, Pa. Nov. 29-18.  
PAID IN FULL (Western): Wagonhale and Kemper, mgrs.: Newark, O. 7, Delaware 8, Mansfield 9, Wooster 10, Elvira 11, Lorain 13, Sandusky 14, Norwalk 15, Upper Sandusky 16, Fostoria 17, Findlay 18, Kokomo, Ind. 20.  
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Turners Falls, Mass. 7, Shelburne Falls 8, Warren 9, Monson 10, Ware 11, Easthampton 13, Chatham, N. Y. 14, Philmont 15, Hudson 16, Saugerties 17, Kingston 18.  
PAIR OF COUNTRY KIDS (Western): H. W. Link, mgr.: Oswego, Kan. 7, Columbus 8, Chetopa 9, Galena 11, Webb City, Mo. 12, Monett 13, Springfield 14, Neosho 16, Carthage 18.  
PERRINS, CHIC (Frank G. King, mgr.): Belle Plaine, Ia. 6, 7, Osakona 8, 9, Knoxville 10, 11, Moore 13, Stuart 14, 15, Adair 16, Atlantic 17, Missouri Valley 18.  
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Chicago, Ill. 5-11, Milwaukee, Wis. 12-18.  
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Nashville, Tenn. 6-8, Lexington, Ky. 9, Evansville, Ind. 10, St. Louis, Mo. 12-18.  
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Greensboro, N. C. 7, Concord 8, Sumter 9, C. 9, Florence 10, Darlington 11, Spartanburg 13, Abbeville 14, Athens, Ga. 15, Milledgeville 16, Americus 17, Albany 18.  
POYNTER, BRULAH (Burton Nixon, mgr.): Chicago, Ill. 5-11, Toledo, O. 12-13, So. Chicago, Ill. 16-18.  
PRINCE CHAP (Charles Emerson Cook, mgr.): Providence, R. I. 6-11.  
QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): South Chicago, Ill. 5-8, St. Louis, Mo. 12-18.

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REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Bangor, Me., 6-8, Lewiston 9-11.  
RIGHT OF WAY (Fred Block, mgr.): New Orleans, La., 5-11, Alexandria 12, Shreveport 13, Beaumont, Tex., 14, Galveston 15, Houston 16, Austin 17.  
RIVER PRATER (A. H. Woods, mgr.): Detroit, Mich., 6-11, Chicago, Ill., 12-18.  
ROAD TO YESTERDAY (So. Chicago, Ill., 9-11).  
ROBERTSON, FORBES (Sam S. and Lee Shubert, Inc., mgrs.): New York City Oct. 4—Indefinite.  
ROBSON, ELEANOR (Lieber and Co., mgrs.): St. Louis, Mo., 6-11.  
ROBSON, MAY (L. S. Sire, mgr.): Hamilton, Ont., 7, Lockport, N. Y., 8, Ithaca 9, Troy 10, Poughkeepsie 11, Newark, N. J., 13-18.  
ROUND UP (Klaw and Erlanger, mgrs.): Chicago, Ill., 6-11.  
ROYAL SLAVE (George H. Bubb, mgr.): Pierce, Neb., 7, Winster 8, Hooper 9, Blair 10, Snyder 11, Dodge 12, Madison 13, Newman Grove 14, Albion 15, Genoa 16, Fullerton 17, Schuyler 18, Grand Island 19.  
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Brooklyn, N. Y., 6-11.  
SAIL, THE CIRCUS GAL (A. H. Woods, mgr.): Pittsburgh, Pa., 6-11, Wheeling, W. Va., 13-15, Akron, O., 16-18.  
SCOTT, CYRIL (The Shuberts, mgrs.): New York City 6-11.  
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Atlanta, Ga., 6-11.  
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York City Nov. 10—Indefinite.  
SPOONER, CECIL (Charles S. Blaney Amusement Co., mgrs.): Montreal, P. Q., 6-11, Boston, Mass., 13-18.  
SQUAW MAN (Lieber and Co., mgrs.): Atlanta, Ga., 6-11, Birmingham, Ala., 13-18.  
ST. ELMO (Southern: Vaughan Glasser, mgr.): New York City Nov. 10—Indefinite.  
ST. ELMO (Central: Vaughan Glasser, mgr.): Loganport, Ind., 7, Peru 8, Huntington 9, Wayne 10, 11, Adrian, Mich., 14, Morenci 15, Jackson 17, Lansing 18.  
ST. ELMO (Southern: Vaughan Glasser, mgr.): Milwaukee, Wis., 5-11, St. Paul, Minn., 12-18.  
STAHL, ROSE (Henry B. Harris, mgr.): Houston, Tex., 7, San Antonio 8, Austin 9, Ft. Worth 10, Waco 11, Dallas 12, 14, Texarkana 15, Hot Springs, Ark., 16, Little Rock 17, Memphis, Tenn., 18.  
STARR, FRANCES (David Belasco, mgr.): New York City Sept. 4-Dec. 18.  
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Boston, Mass., Nov. 20-11.  
TALLIAFERRO, EDITH (Frederic Thompson, mgr.): Worcester, Mass., 8, 7, Hartford, Conn., 8, 9, Bridgeport 10, 11, New Haven 13-15, Springfield, Mass., 16-18.  
TALLIAFERRO, MAHEL (Frederic Thompson, mgr.): New York City Nov. 10—Indefinite.  
TEMPER AND SUNSHINE (Central: W. F. Mann, owner): Danville, Ky., 7, Cynthiana 8, Paris 9, Mayesville 10, Portsmouth 10, 11, Huntington, W. Va., 13, Pt. Pleasant 14.  
TEMPER AND SUNSHINE (Eastern: W. F. Mann, owner): Richmond, N. C., 7, Walden 8, Liberty 9, Walton 10, Delhi 11, Susquehanna, Pa., 13, Blinghamton, N. Y., 14.  
TEMPER AND SUNSHINE (Southern: W. F. Mann, owner): Livingston, Tex., 7, Lufkin 8, Garrison 9, Center 10, Timpan 11, Shreveport, La., 12, Houston 13, Winfield 14.  
TEMPER AND SUNSHINE (Western: W. F. Mann, owner): Laramie, Wyo., 8, Encampment 9, Saratoga 10, Hanna 11, Rock Springs 12, Green River 13, Granter 14.  
TEMPER, JENNIE (J. L. Temper, mgr.): Graham, N. C., 7, Mebane 8, Oxford 9, Henderson 10, Norfolk, Va., 11.  
TEMPER, MARIE (Charles Frohman, mgr.): New York City 13-Jan. 15.  
TEN NIGHTS IN A BARROOM (Washington: Showgreen, Me., 7, Augusta 8, Portland 9, Berlin, N. H., 10.  
THERE ARE MY PEOPLE (Lieber and Co., mgrs.): Chicago, Ill., Nov. 28—Indefinite.  
THIEF, THE (Western: Charles Frohman, mgr.): Omaha, Neb., 5-8, Atchison, Kan., 9, Springfield, Mo., 10, Joplin 11, Kansas City 12-18.  
THIEF (Eastern: Charles Frohman, mgr.): Vineland, N. J., 7, Bridgeton 8, Salem 9, Dover 10, Chester, Pa., 11, West Chester 13, Norristown 14, Lebanon 15, Pottsville 16, Ashland 17, Scranton 18.  
THIEF (Central: Charles Frohman, mgr.): Philadelphia, Pa., Nov. 20-11, Brooklyn, N. Y., 13-18.  
THIRD DEGREE (Co. A: Henry B. Harris, mgr.): Louisville, Ky., 6-11, Cincinnati, O., 12-18.  
THIRD DEGREE (Co. B: Henry B. Harris, mgr.): South Bend, Wash., 7, Chehalis 8, Ellensburg 9, No. Yakima 10, Walla Walla 11, Spokane 12-14, Colfax 15, Wallace, Ida., 16, Missoula, Mont., 17, Anacosta 18.  
THIRD DEGREE (Co. C: Henry B. Harris, mgr.): Montpelier, Vt., 7, Barre 8, Plattsburgh, N. Y., 9, Burlington, Vt., 10, 11, Rutland 13, Granville, N. Y., 14, Glens Falls 15, Bennington, Vt., 16, Troy, N. Y., 17, 18.  
THREE WEEKS (Louisville, Ky., 6-11).  
THURSTON, WILLIAM (Charles E. Blaney Amusement Co., mgrs.): Worcester, Mass., 6-11.  
UNCLE DAVE HOLCOMB (C. W. Lee, mgr.): Canandaigua, N. Y., 7, Corning 8, Hornell 9, Perry 10, Warsaw 11, Dunkirk 13, Canaan, O., 14, Ashburnham 15, Erie, Pa., 16.  
UNCLE TOM'S CABIN (Al. W. Martin's Wm. Kibbe, mgr.): Columbus, Mo., 7, Kirksville 8, Moberly 9, Hannibal 10, Alton, Ill., 11, Belleville 12, Edwardsville 13, Collinsville 14, East St. Louis 15, Centralia 16, Evansville, Ind., 17, 18.  
UNCLE TOM'S CABIN (John Washburn, mgr.): Mt. Clemens, Mich., 7, Port Huron 8, Lapeer 9, Saginaw 10, Bay City 11, Cadillac 13, Ludington 14, Big Rapids 15, Grand Rapids 16-19.  
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Rochester, N. Y., 6-8, Syracuse 9-11.  
VENDETTA (Fremington, Ill., 7, Petersburg 8, Plymouth 9, Barry 10, Hannibal, Mo., 11).

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VIRGINIAN (Kirke La Shelle Co., mgrs.): St. Louis, Mo., 5-11, St. Paul, Minn., 12, Moberly 13, Hannibal 14, Ft. Madison, Ia., 15, Iowa City 16, Cedar Rapids 17, Des Moines 18.  
WALSH, BLANCHE (A. H. Woods, mgr.): Wheeling, W. Va., 7, Columbus, O., 8, 9, Zanesville 10, Springfield 11, Dayton 13, Indianapolis, Ind., 14, 15, Milwaukee, Wis., 16-18.  
WALTER WILMER (Monte Thompson, mgr.): Worcester, Mass., 10.  
WARD, FANNIE (Klaw and Erlanger, mgrs.): Columbus, O., 10-11.  
WARFIELD, DAVID (David Belasco, mgr.): Dallas, Tex., 6-10, Ft. Worth 11, El Paso 13, Tucson, Ariz., 14, Phoenix 15, Riverside, Cal., 16, San Diego 17, 18.  
WHITESIDE, WALKER (Lieber and Co., mgrs.): New York City Sept. 6—Indefinite.  
WILDER, HARRY (Doel Parker, mgr.): Ogdensburg, N. Y., 7, Watertown 8, Herkimer 9, Johnstown 10, Gloversville 11.  
WILDFIRE (Harry Doel Parker, mgr.): Youngstown, O., 7, Lima 8, Toledo 9-11, Chicago, Ill., 12-18.  
WILLIAM, HATTIE (Charles Frohman, mgr.): Boston, Mass., Nov. 20-11, Lawrence 13, Salem 14, Manchester, N. H., 15, Lowell, Mass., 16, Lewiston, Me., 17, Portland 18.  
WILSON, AL. H. (Sidney R. Ellis, mgr.): Savannah, Ga., 7, Charleston, S. C., 8, Columbia 10, Augusta, Ga., 11, Atlanta 13, 14, Montgomery, Ala., 15, Selma 16, Birmingham 17, 18.  
WILSON, FRANCIS (Chas. Frohman, mgr.): Milwaukee, Wis., 5-8, Grand Rapids, Mich., 9, Bay City 10, Saginaw 11, Detroit 12-18.  
WINDYBROOK, THE GREAT (W. F. Mann, prop.): Hoopesville, Ill., 7, Watseka 8, Sheldon 9, Kentland, Ind., 10, Loganport 11, Remington 13, Fowler 14.  
WOLF, THE (R. G. Herndon, mgr.): Sherman, Tex., 7, Wichita Falls 8, Gainesville 9, Weatherford 10, Cisco 11.  
WOLF, THE (Geneva, N. Y., 7, Williamsport, Pa., 8, Sunbury 9, Wilkes-Barre 10, 11.  
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Camden, N. J., 6-8, Paterson 9-11, Brooklyn, N. Y., 13-18.  
WYOMING GIRL (Le Roy and Daum, mgrs.): Rugby, N. Dak., 7, Willow City 8, Antler 9, Souris 10, Bottineau 11, Omenece 13, Russell 14, Eckman 15, Lansford 16, Glenburn 17, Sherwood 18.  
YOUNG HEPPALO (Chas. E. Blaney Amusement Co., mgrs.): Scranton, Pa., 9-11, Syracuse, N. Y., 13-15, Rochester 16-18.

**STOCK COMPANIES.**  
ACADEMY OF MUSIC (Kilmt and Gazzolo, mgrs.): Chicago, Ill., June 25—Indefinite.  
ACME (Jos. A. St. Peter, mgr.): Everett, Wash.—Indefinite.  
ALCANTARA (Belaasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.  
ATHON: Portland, Ore.—Indefinite.  
AVENUE THEATRE (Connors, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.  
BALDWIN-MELVILLE: Jacksonville, Fla., Nov. 2—Indefinite.  
BAYONNE: Bayonne, N. J., Dec. 6—Indefinite.  
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.  
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—Indefinite.  
BELMAR (Henry Belmar, mgr.): Cleveland, O., Nov. 1—Indefinite.  
BIJOY (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.  
BLOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 15—Indefinite.  
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.  
BITTNER McAlister, Okla., Nov. 8-Dec. 18.  
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—Indefinite.  
BURBANK (Olliver Morocco, mgr.): Los Angeles, Cal.—Indefinite.  
COLONIAL (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—Indefinite.  
COLUMBIA (O. E. Kessnick, mgr.): Columbia, S. C.—Indefinite.  
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—Indefinite.  
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.  
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.  
CRESCENT (Frank Carpenter, mgr.): White Plains, N. Y.—Indefinite.  
CURTIS: Polse City, Ia., Nov. 3—Indefinite.  
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 26—Indefinite.  
DORMOND-FUTLER (John D'Ormond, mgr.): Kansas City, Mo.—Indefinite.  
EMPIRE (Guy Woodward, mgr.): Dallas, Tex.—Indefinite.  
FERRIS McALLISTER: Brooklyn, N. Y., Aug. 28—Indefinite.  
FOREPAUGH: Indianapolis, Ind., Sept. 6—Indefinite.  
FOREPAUGH: Cincinnati, O.—Indefinite.  
FRENCH: Montreal, P. Q., Sept. 27—Indefinite.  
FRENCH (Edith Houston, director): Chicago, Ill.—Indefinite.  
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.  
FULTON (J. R. Fulton, mgr.): Ft. Smith, Ark.—Indefinite.  
GERMAN: Milwaukee, Wis., Sept. 19—Indefinite.  
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.  
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.  
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.  
GLASER VAUGHAN: Cleveland, O., Aug. 30—Indefinite.  
GRAND: Salt Lake City, U.—Indefinite.  
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—Indefinite.  
HERBERT (Geo. W. Herbert, mgr.): Jacksonville, Fla., Nov. 1—Indefinite.  
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—Indefinite.  
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—Indefinite.  
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.

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INDIANA: South Bend, Ind.—Indefinite.  
IRVING PLACE (Burgarth and Stein, mgrs.): New York City Oct. 4—Indefinite.  
KEITH (James E. Moore, mgr.): Portland, Me., April 10—Indefinite.  
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—Indefinite.  
LYRIC: Lincoln, Neb.—Indefinite.  
LYTTEL, BERT: Rochester, N. Y., June 14—Indefinite.  
MARKS, MAY A. BELL (B. W. Marks, mgr.): Ottawa, Ont.—Indefinite.  
MARTIN (Geo. E. Cochrane, mgr.): Kansas City, Kan.—Indefinite.  
MARVIN (Collegio: Charles R. Marvin, mgr.): Chicago, Ill., Aug. 30—Indefinite.  
MORRIS-THURSTON: Bay City, Mich.—Indefinite.  
NATIONAL (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.  
NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., Sept. 20—Indefinite.  
NEW THEATRE (Lee Shubert, mgr.): New York City Nov. 9—Indefinite.



**NORTH BROTHERS** (A. S. Lewis, mgr.): H. Pass, Tex.—Indefinite.  
**NORTH BROTHERS** (Sport North, mgr.): Topeka, Kan.—Indefinite.  
**ORPHNUM** (Grant Lafayette, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.  
**OUR OWN** (F. Wayne, Ind., Sept. 5—Indefinite).  
**PAIGE, MABEL** (Birmingham, Ala., Sept. 27—Indefinite).  
**PAYTON** (R. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.  
**PAYTON** (Cora Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.  
**PROFESSOR** (Chicago, Ill., Nov. 1—Indefinite).  
**PLAYERS** (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—Indefinite.  
**PRINCESS** (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.  
**RUSSELL AND DREW** (R. E. French, mgr.): Seattle, Wash., Sept. 5—Indefinite.  
**SNOW, MORTIMER** (Troy, N. Y., Sept. 4—Indefinite).  
**SPOONER, EDNA MAY** (Charles E. Blaney, mgr.): New Orleans, La., Aug. 23—Indefinite.  
**TRAHERN** (J. Trahern, mgr.): San Antonio, Tex., Nov. 14—Indefinite.  
**YAN DYKE** (Denver, Colo., Sept. 5—Indefinite).  
**WALLACE, HOPE** (D. Otto Hittner, mgr.): Ottumwa, Ia.—Indefinite.  
**WOODWARD** (O. D. Woodward, mgr.): Kansas City, Mo.—Indefinite.  
**WOLFE** (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20—Indefinite.  
**YANKER DOODLE** (Himmelsin's): Superior, Wis., Nov. 23—Indefinite.  
**YIDDISH** (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite.

#### REPERTOIRE COMPANIES.

**BALDWIN, ARNOLD** (Harry Alcock, mgr.): Rutland, Vt., 12-18.  
**BENNETT-MOULTON** (Geo. K. Robinson, mgr.): Ipswich, Mass., 6-11, Newburyport 13-18.  
**BOULTON, EMMA** (H. S. Body, mgr.): Humboldt, Kan., 6-11.  
**BROWN, KIRK** (J. T. Macauley, mgr.): Akron, O., 6-11, Canton 13-18.  
**CARROLL COMEDY** (Jon Carroll, mgr.): Somerset, Ky., 6-11.  
**CASH, RUTHLEIGH** (Kokomo, Ind., 6-11).  
**CHAUNCEY-KEIFFER** (Fred Chauncey, mgr.): Trenton, Pa., 6-11, Washington 19-25.  
**CRAIG STOCK** (Peter Craig, mgr.): Rockland, Me., 8-11, Biddeford 13-18.  
**CUTTER STOCK** (Walter B. Cutter, mgr.): Bellair, O., 6-11, Washington 12-18.  
**DE LACY, LEIGH** (Monte Thompson, mgr.): Manchester, N. H., 5-11, Gloucester, Mass., 12-18.  
**EMERSON DRAMATIC** (Ossian, Ia., 6-8, Monona 9-11).  
**EWING, GERTRUDE** (W. N. Smith, mgr.): Wexahatche, Tex., 6-8, West 9-11.  
**GAGE STOCK** (Frederick Gage, mgr.): Augusta, Me., 6-11, Lewiston 12-18.  
**GRAYCE, HELEN** (N. Ansell, mgr.): Fitchburg, Mass., 5-11, New London, Conn., 13-18.  
**GUY STOCK** (G. Carlton Guy, mgr.): Racine, Wis., 6-11, Hammond, Ind., 13-18.  
**HALL'S ARTISTS PLAYERS** (F. J. Hall, mgr.): Wheeling, W. Va.—Indefinite.  
**HARCOURT COMEDY** (Charles K. Harris, mgr.): Belleville, Ill.—Indefinite.  
**HARDER-HALL STOCK** (Eugene Hall, mgr.): Troy, N. Y., 6-11, Poughkeepsie 12-18.  
**HARVEY STOCK** (Southern: L. A. Emmert, mgr.): Crawfordsville, Ind., 6-11, Frankfort 13-18.  
**HARVEY STOCK** (J. S. Garvide, mgr.): Austin, Minn., 6-11.  
**HAYWARD GRACE** (Geo. M. Gatts, mgr.): Oakbrook, Wis., 6-11, Rockford, Ill., 13-18.  
**HILLMAN'S IDEAL STOCK** (F. Hillman, mgr.): Colby, Kan., 6-8, Keanston 9-11.  
**HIMMELSTEIN'S IMPERIAL STOCK** (Sandusky, O., 12-18).  
**HUTTON-BAILEY STOCK** (Huntington, W. Va., 6-11).  
**HYDER THEATRE PARTY** (L. H. Cunningham, mgr.): Kalamazoo, Mich., 6-11.  
**IMPERIAL STOCK** (L. A. Marie, mgr.): Lorain, O., 6-11.  
**KRITH STOCK** (Cato S. Keith, mgr.): Norwalk, O., 6-11.  
**KREMPTON COMEDY** (Percy Hall, mgr.): Beloit, Kan., 6-11.  
**KENNEDY, ALICE** (W. A. Parrella, prop.): Gettysburg, S. D., Sept. 26—Indefinite.  
**KRYSTONE DRAMATIC** (Max A. Arnold, mgr.): Saratoga Springs, N. Y., 6-8, Glens Falls 9-11.  
**LA PORTE, MAE** (Steubenville, O., 5-11, East Liverpool 12-18).  
**LONG STOCK** (Frank R. Long, mgr.): Lake Linden, Mich., 6-11, Ashland, Wis., 13-18.  
**LOCH, THEODORE** (Fritz E. Roone, mgr.): Plainville, Tex., 5-7, Amarillo 13-18.  
**MAHER, PHIL** (Leslie R. Smith, mgr.): Fairmont, W. Va., 6-11.  
**MAXWELL-HALL STOCK** (Jefferson Hall, mgr.): Waukegan, Ill., 6-12, Racine, Wis., 13-18.  
**MICK, RAD ALI** (S. J. Kelly, mgr.): Blytheville, Ark., 6-8, Forrest City 9-11.  
**MORRY STOCK** (Western: Le Comte and Flasher, mgr.): Kingman, Kan., 6-8, Harper 9-11, Alva, Okla., 13-18.  
**MULVEY COMEDY** (H. G. Mulvey, mgr.): Breckenridge, Minn., Y. Fargo, N. D., 8.  
**MURRAY AND MACKAY** (John J. Murray, mgr.): Carbondale, Pa., 6-11, Homestead 13-18.  
**MYRLE-HARDER STOCK** (Myrle-Harder Amusement Co., Inc., mgr.): Newburgh, N. Y., 6-11, New York City 13-18.  
**ORPHNUM STOCK** (Edward Doyle, mgr.): Lebanon, Ind., 6-11, Bluffton 13-18.  
**PARTELLA STOCK** (W. A. Partello, mgr.): Canton, O., 5-11, Butler, Pa., 13-18.  
**PARTELLA STOCK** (Columbus, Ind., 6-11).  
**PICKETTS, FOUR** (Willis Pickett, mgr.): Anderson, S. C., 6-8, Spartanburg 9-11.  
**PRICE AND BUTLER STOCK** (Price and Butler, mgr.): Milton, Pa., 6-11, Berwick 13-18.  
**PRICE'S SURPRISE PARTY** (John R. Price, mgr.): Philadelphia, Pa., 6-11, Wilmington, Del., 13-18, Chester, Pa., 16-18.  
**RENO STOCK** (D. Reno, mgr.): Sedalia, Mo., 5-11.  
**RENTFROW STOCK** (J. N. Rentfrow, mgr.): Edwardsville, Ill., 6-11.  
**STONG, ELWIN** (Walter Savidge, mgr.): Norfolk, Neb.  
**TAYLOR, ALBERT** (McKinney, Tex., 8, 7, Farmeraville 14, 6, Commerce 10, 11, Honey Grove 13, 4, Wolf City 15, 16, Sulphur Springs 17, 18).  
**TAYLOR STOCK** (H. W. Taylor, mgr.): Elmore, N. C., 6-11, Birmingham 13-18.  
**TURNER, CLARA** (Ira W. Jackson, mgr.): Woonsocket, R. I., 5-11, Haverhill, Mass., 12-18.  
**VAN DYKE AND RATON** (F. Mack, mgr.): Chicago, Ill.—Indefinite.  
**WARD COMEDY** (Hugh Ward, mgr.): Brisbane, Australia, 2-20, Sydney, N. S. W., Jan. 3, March 26.  
**WARNER COMEDY** (Pao B. Warner, mgr.): McGregor, Ia.—Indefinite.  
**WEBB STOCK** (Paducah, Ky., 6-11).

**WHITEHOUSE-STRAUSS STOCK** (Uly S. Hill, mgr.): Brockton, Mass., 6-11.

#### OPERA AND MUSICAL COMEDY.

**AIR KING** (Klaw and Erlanger, mgrs.): Chicago, Ill., Nov. 25—Indefinite.  
**ALASKAN** (Wm. P. Cullen, mgr.): Butte, Mont., 7, Anaconda 8, Missoula 9, Spokane Wash., 10, 11, Walla Walla 13, No. Yakima 14, Ellensburg 15, Tacoma 16, 17, Olympia 18.  
**AMERICAN IDEA** (Cohan and Harris, mgrs.): Colorado Springs, Colo., 7, Cheyenne, Wyo., 8, Kearney, Neb., 9, North Platte 10, Hastings 11.  
**BEGGAR PRINCE** (W. C. Downs, mgr.): Hugo, Okla., 8.  
**BERNARD, SAM** (Sam S. and Lee Shubert, Inc., mgrs.): New York City Sept. 27—Indefinite.  
**BLACK PATTI** (H. Voickel, mgr.): Pulaaki, Va., 8, Johnson City, Tenn., 9, Chattanooga 10, Knoxville 11, Macon, Ga., 13, Athens 14, Atlanta 15, 16, Rome 17, Piedmont, Ala., 18.  
**BOSTON OPERA** (Henry Russell, mgr.): Boston, Mass., Nov. 8—Indefinite.  
**BRIGHT EYES** (Joseph M. Gaites, mgr.): Washington, D. C., 6-11.  
**BREEZY TIME** (John R. Andrews, mgr.): Lewiston, Ill., 7, Virginia 8, Clayton 9, Carthage 10, Dallas City 11, Ft. Madison, Ia., 12, Canton, Mo., 13, Palmyra 14, Barry, Ill., 15, Pittsfield 16, Winchester 17, Carrollton 18, St. Charles, Mo., 19.  
**BURGOMASTER, THE** (Haleigh, N. C., 7, Durham 8, Greensboro 9, Asheville 10, Knoxville, Tenn., 11, Aniston, Ala., 13, Birmingham 14, Decatur 15, Huntsville 16, Corinth, Miss., 17).  
**CAHILL, MARIE** (Daniel V. Arthur, mgr.): Flint, Mich., 7, Lansing 8, Kalamazoo 9, Freeport, Ill., 10, Milwaukee, Wis., 12-15, Madison 16, Duluth, Minn., 17, 18.  
**CAMERON OPERA** (Johns and Eavan, mgrs.): Oberlin, Kan., 7, 8, Norton 9-11, Goodland 12-15, Colby 16, Fairbury 17, 18.  
**CANDY KID** (Kilroy and Britton, mgrs.): Des Moines, Ia., 16-18.  
**CANDY SHOP** (C. B. Dillingham, mgr.): North Adams, Mass., 7, Springfield 8, Meriden, Conn., 9, Waterbury 10, Hartford 11.  
**CARLE, RICHARD** (Carle-Marks Co., mgrs.): Lima, O., 7, Ft. Wayne, Ind., 8, Ann Arbor, Mich., 9, Jackson 10, Grand Rapids 11, Battle Creek 12, Kalamazoo 14, Lansing 15, Adrian 16, Columbus 17, 18.  
**CAT AND THE FIDDLE** (Charles A. Sellen, mgr.): Wharton, Tex., 7, Houston 8, Galveston 9, Beaumont 10, Port Arthur 11, Lake Charles, La., 12, Lafayette 13, Alexandria 14, Monroe 15, Shreveport 16, Marshall, Tex., 17, Texarkana 18.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): New York City Sept. 13—Indefinite.  
**COHAN, GEORGE M.** (Cohan and Harris, mgrs.): San Francisco, Cal., Nov. 20-11.  
**COLE AND JOHNSON** (A. H. Wilbur, mgr.): Peoria, Ill., 5-8, Springfield 9-11, East St. Louis 12, Indianapolis, Ind., 13-18.  
**COMMENCEMENT DAYS** (John Cort, mgr.): Salt Lake City, U., 6-11, Ogden 12.  
**CURTIS MUSICAL COMEDY** (Allen Curtis, mgr.): Los Angeles, Cal.—Indefinite.  
**DANIELS, FRANK** (Sam S. and Lee Shubert, Inc., mgrs.): New York City Nov. 6—Indefinite.  
**DARE DEVIL DAN** (W. F. Mann, owner): Birmingham, Ala., 6-11, Norfolk, Va., 13-18.  
**DE ANGELIS, JOSEPHINE** (F. Hay Comstock, mgr.): Detroit, Mich., 6-11.  
**DOLLAR PRINCESS** (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.  
**FIELDS, LEW** (Lew Fields, mgr.): New York City Nov. 22—Indefinite.  
**FLIGHTING PRINCESS** (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.  
**FLOWER OF THE RANCH** (Fred E. Le Conte, mgr.): Cordele, Ga., 8, Albany 9, Americus 10, Columbus 11, Rome 14, Dalton 15, Chattanooga, Tenn., 16, Gadsden, Ala., 17, Aniston 18.  
**FOLLIES OF 1909** (Florenz Ziegfeld, mgr.): New York City 6-11.  
**FORTY-FIVE MINUTES FROM BROADWAY** (Cohan and Harris, mgrs.): Portland, Ore., 5-11, Astoria 12, Salem 13, Eugene 14, Medford 15, Chico, Cal., 16, Marysville 17, Sacramento 18.  
**FRENCH GRAND OPERA** (J. Laroche, mgr.): New Orleans, La., Oct. 26—Indefinite.  
**GAY MUSICIAN** (John P. Slocum, mgr.): St. Paul, Minn., 6-11, Winnipeg, Man., 13-18.  
**GENIE** (Klaw and Erlanger, mgrs.): New York City Nov. 1—Indefinite.  
**GINGERBREAD MAN** (Rice and Varley, mgrs.): San Antonio, Tex., 7, Waco 9.  
**GIRL AT THE WHEEL** (H. H. France, prop.): Seattle, Wash., 5-11, Tacoma 12, 13, Vancouver, B. C., 14, 15, Victoria 16, Bel-Indan, Wash., 17, Everett 18.  
**GIRL QUESTION** (Eastern: H. H. France, prop.: David Seymour, mgr.): Robinson, Ill., 7, Bloomington, Ind., 8, Bedford 9, Columbus 10, Madison 11, Cincinnati, O., 12-18, Hamilton 19.  
**GIRL QUESTION** (Western: H. H. France, prop.): Longmont, Colo., 7, Boulder 8-10, Colorado Springs 11, Denver 12-18, Victor 19.  
**GIRLS WILL BE GIRLS** (A. G. Delamater, mgr.): Frankfort, Ind., 7, Peru 8, Warsaw 9, Elkhart 10, Battle Creek, Mich., 11, Kalamazoo 13, Jackson 14, Lansing 15, Charlotte 16, Rio Rapids 17, Cadillac 18, Marquette 19.  
**GODDESS OF LIBERTY** (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—Indefinite.  
**GOLDEN GIRL** (Mort H. Singer, mgr.): Tampa, Fla., 6, 7, St. Augustine 8, Brunswick, Ga., 9, Way Cross 10, Macon 11, Athens 13, Dalton 14, Rome 15, Birmingham, Ala., 16, Columbus, Miss., 17, Greenville 18.  
**GOLDEN WIDOW** (The Shuberts, mgrs.): Chicago, Ill., Nov. 21-Dec. 11.  
**GRAND OPERA** (Oscar Hammerstein, mgr.): New York City Nov. 8—Indefinite.  
**GRAND OPERA** (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov.—Indefinite.  
**GRAND OPERA** (Metropolitan Opera Co., mgrs.): New York City Nov. 15—Indefinite.  
**GRAND OPERA** (Metropolitan Opera Co., mgrs.): Baltimore, Md., Nov. 12—Indefinite.  
**GRAND OPERA** (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 9—Indefinite.  
**HATMAN, FERRIS** (Lee Angeles, Cal., Oct. 17—Indefinite).  
**HELD, ANNA** (Florence Ziegfeld, mgr.): Baltimore, Md., 6-11, Pittsburgh, Pa., 13-18.  
**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): New York City Oct. 17—Indefinite.  
**HOKEYMOON TRAIL** (Frimont Amusement Co., mgrs.): Missoula, Mont., 7, Butte 8, 9, Anaconda 10, Great Falls 11, Helena 12, Bozeman 13, Billings 14, Winnepeg, Man., 16-18.  
**HOPPER, DR. WOLF** (Daniel V. Arthur, mgr.): Chicago, Ill., Nov. 21-Jan. 8.  
**HORTON JOE** (Chas. O. Wagon, mgr.): Titusville, Pa., 7, Greenville 9, Conneaut, O., 10, Ashabania 11.  
**HUNTLEY, G. P.** (Charles Frohman, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.  
**ISLE OF SPICE** (F. A. Wade, prop.): Green-

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**ITALIAN OPERA** (Sparks and Berry, mgrs.): Memphis, Tenn., 4-9, Nashville 10, 11, Louisville, Ky., 13-18, Columbus 10, 16-18.

**JANIS, ELNIE** (Chas. B. Dillingham, mgr.): Portland, Me., 7, 8, Lawrence, Mass., 9, Lowell 10, Worcester 11, Providence, R. I., 13-15, Bridgeport, Conn., 16, Hartford 17, 18.

**KING DODO** (John Cort, mgr.): Medford, Ore., 7, Red Bluff, Cal., 9, Chico 10, Marysville 11, San Francisco 12-24.

**KING OF CADONIA** (The Shuberts, mgrs.): Pittsburgh, Pa., 6-11.

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Auckland, New Zealand, 27-Jan. 15. New  
Plymouth 17. 15. Harpers 19. Wanganui 20.  
Palmerston 22-24.  
KISSING GIRL (H. H. Frazer, prop.): Chi-  
cago, Ill., Oct. 25—Indefinite.  
KNIGHT FOR A DAY (H. H. Frazer, prop.):  
Shreveport, La., 7. Pine Bluff, Ark.,  
Hot Springs, Ark., Little Rock 10. Smith  
11. Springfield, Mo., 12. Clinton 13. Columbia  
14. Jefferson City 15. Duquoin, Ill., 16. Ed-  
wardsville 18.  
KNIGHT FOR A DAY (Ben Falk, mgr.): Co-  
lumbia, S. C., 7. Newberry, S. Chester 9.  
Charlotte, N. C., 10. Salisbury 11. Winston-  
Salem 12. Asheville 14. Spartanburg, S. C.,  
15. Gaines 16. Greenville 17.  
KOLB AND DILL: San Francisco, Cal., Oct. 4  
—Indefinite.  
LAND OF NOD (Samuel F. Rorke, mgr.):  
Riverside, Ore., 7. Eugene 8. Corvallis 9. Al-  
bany 10. Salem 11. Portland 12-13.  
LITTLE JOHNNY JONES (Charles I. Crane,  
mgr.): Sapulpa, Okla., 7. Muskogee 8. So.  
McAlester 9. Shawnee 10. El Reno 11. Enid  
12. Kingfisher 13. Chickasha 14. Ardmore 15.  
Gainesville, Tex., 16. Denton 17. Sherman 18.  
LITTLE NEMO: Klaw and Erlanger, mgrs.:  
St. Paul, Minn., 5-11.  
LOVE CURE (Henry W. Savage, mgr.): Phila-  
delphia, Pa., Nov. 29-11. Baltimore, Md., 13-  
18.  
MA'S NEW HUSBAND (Harry Scott, mgr.):  
Tomball, Md., 9. Midland 11. Kearsy, W. Va.  
13. Parsons 14. Elkins 15. Buckhannon  
16. Weston 17. Clarksburg 18.  
MATINEE GIRL: Mexia, Tex., 7. Palestine 8.  
9. Lufkin 10. 11.  
McFADDEN'S FLATS (Burton and Wiswell,  
mgrs.): Chattanooga, Tenn., 6-11.  
McINTYRE AND DEATH (Klaw and Erlanger,  
mgrs.): Pittsburgh, Pa., 6-11.  
MERRY WIDOW (Eastern: Henry W. Savage,  
mgr.): St. Louis, Mo., 5-11. Little Rock, Ark.,  
13. Hot Springs 14. Shreveport, La., 15. Ft.  
Worth, Tex., 16. Dallas 17. 18.  
MERRY WIDOW (Western: Henry W. Savage,  
mgr.): Grand Rapids, Mich., 6. 7. Goshen,  
Ind., 8. South Bend 9. Logansport 10. Peru  
11. Frankfort 13. Charleston, Ill., 14. Hanni-  
bal, Mo., 15. Pittsburg, Kan., 16. Joplin, Mo.,  
17. Springfield 18.  
MIDNIGHT SONS (Sam S. and Lee Shubert,  
mgrs.): New York, N. Y., 13-18. Philadel-  
phia, Pa., Nov. 29-18.  
MONTGOMERY AND STONE (Charles Dilling-  
ham, mgr.): Philadelphia, Pa., Nov. 29-25.  
MYRE VICTOR (Cohan and Harris, mgrs.):  
Salt Lake City, 7. 8. Colorado Springs,  
Colo., 10. Pueblo 11.  
NEW HUMPTY DUMPTY (Haynes and Elia-  
worth, props.): Kearney, Neb., 7. Grand  
Island 8. Central City 9. Columbus 10. North  
Bend 11.  
NEWLYWEDS AND THEIR BABY (Geo. Goett,  
mgr.): Pittsburgh, Pa., 6-11.  
POWER AND COHEN'S MUSICAL COMEDY  
J. Kent Powell, mgr.): Marion, Ill., 6. 8.  
Marengo 9. 11.  
POWERS, JAMES T. (Sam S. and Lee Shubert,  
mgrs.): Baltimore, Md., 6-11. Washing-  
ton, D. C., 12-18.  
PRINCE OF TONIGHT (Mort H. Singer,  
mgr.): Indianapolis, Ind., 6. 8. Anderson 9.  
Muncie 11. Evansville 13. Richmond 14.  
RAYS, THE (Stair and Nicolai, mgrs.): Jersey  
City, N. J., 6-11. Richmond, Va., 13-18.  
RED MILL (H. D. Emory, mgr.): Durham,  
N. C., 7. Greensboro 8. Winston-Salem 9.  
Salem 10. Charlotte 11. Wilmington 13.  
Florence, S. C., 14. Columbia 15. Augusta,  
Ga., 16. Charleston, S. C., 17. Savannah,  
Ga., 18.  
REBEL BLANCHET (Lee Fields, mgr.): Chicago,  
Ill., Nov. 7—Indefinite.  
REVEREND MAX (Klaw and Erlanger, mgrs.):  
Boston, Mass., Nov. 29-11. Baltimore, Md.,  
13-18.  
ROYAL GOLF (W. A. Wade, mgr.): Mobile,  
Ala., 7. Meridian, Miss., 8. Tuscaloosa, Ala.,  
9. Aberdeen, Miss., 10. Columbia 11. Selma,  
Ala., 13. Columbus, Ga., 15. Griffin 16. Athens  
17. Macon 18.  
ROYAL COMIC OPERA (Charles Van Dyne,  
mgr.): Pittsburgh, Pa., 6-8. North Adams 9-  
11. Pittsburg 12-15. Salem 16-18.  
SCHEFF, FRITZ (Charles H. Dillingham,  
mgr.): Los Angeles, Cal., 5-11. San Francisco  
12-25.  
SCHEFF, DAYS (Stair and Nicolai, mgrs.):  
Indianapolis, Ind., 6-11. Louisville, Ky., 12-  
18.  
SHEPHERD GEORGE (Stair and Nicolai, mgrs.):  
Greenville, Miss., 7. Yazoo City 8. Vicksburg  
9. Natchez 10. Baton Rouge, La., 11. New  
Orleans 12-18.  
SHEPHERD, RAY (Horton and Wiswell, mgrs.):  
Ottawa, Ont., 6. 7. Kingston 8. Belleville 9.  
Hamilton 10. St. Catharines 13. Brantford  
14. Guelph 15. Galt 16. St. Thomas 17. Lon-  
don 18.  
SHEPHERD, RAY (Western: Mitchell Bros. Amu-  
sement Co., mgrs.): Portland, Ore., 5-11. Seat-  
tle, Wash., 12-18. Everett 19.  
STUBBORN CINDERELLA (Mort H. Singer,  
mgr.): Uniontown, Pa., 7. Conneautville 8.  
Greensburg 9. Johnstown 10. Altoona 11. Wil-  
liamsport 13. Pottsville 14. Carbondale 15.  
Scranton 16. Allentown 17. Easton 18.  
STUBBORN CINDERELLA (Western: Percy I.  
Kelly, mgr.): Minneapolis, Minn., 6-11. St.  
Paul 12-18.  
SUNNY SIDE OF BROADWAY (Boyle Wool-  
ford, prop.): Chicago, Ill., 5-11. South Bend  
13. Ft. Wayne 14. Elkhart, O., 15.  
Columbus 16-18.  
SUNNY SMITH (J. C. Rockwell, mgr.): Sandy  
Creek, N. Y., 7. Clyde 8. Palmyra 9. Newark  
10. Canadawaga 11. Clifton Springs 13. Soda  
14. Geneva Falls 15. Trumansburg 16. De  
Witt 17. Cortland 18.  
SUNSHINE (Edwin Warner, mgr.): Cincinnati,  
O., 5-11. Cleveland 12-18.  
SUNNY LOVED A LASSIE (H. C. Whitney,  
mgr.): Chicago, Ill., Oct. 31—Indefinite.  
SUNSHINE (Joseph M. Gates, mgr.):  
New Haven, Conn., 8-10.  
SUNSHINE (Joseph M. Gates, mgr.):  
Santo Ana, Cal., 7. Riverside 8. Redlands 9.  
San Bernardino 10. Los Angeles 12-18.  
TALK, THE PLACE AND THE GIRL  
(H. H. Frazer, prop.): Buffalo, N. Y.,  
6. 8. 11. Rochester 12-18.  
TALK, THE PLACE AND THE GIRL  
(Western: H. H. Frazer, prop.): Ft. Reno,  
Okla., 7. Amarillo, Tex., 8. Wichita Falls 9.  
Lawrence 10. Poncha 11. Waco 13. San  
Antonio 14. Ray City 15. Galveston 16. Bea-  
umont 17. Houston 18.  
TALK, MANY WIVES (Mitchell Bros. Amu-  
sement Co., mgrs.): Colorado Springs, Colo., 7.  
Salem 8. Ogden 9. Salt Lake City 12-18.  
TALK, THE WORLD (J. M. Allison, mgr.):  
Cincinnati, O., 5-11.  
TALK, THE WORLD AND THROUGH THE CEN-  
TER OF THE EARTH (Sam S. and Lee Shubert,  
mgrs.): New York City Sent. 4—  
Indefinite.  
THE MERRY TRAMP (McVane and Vetter,  
mgrs.): Glasgow, Ky., 5. Gallatin, Tenn., 8.  
Springfield 10. Hopkinsville, Ky., 11.

VAN STUDDIFORD, GRACE (Joseph Weber,  
mgr.): Toronto, Ont., 6-11.  
VIENNESE OPERA (Kaul Beria, mgr.): Chi-  
cago, Ill., Nov. 21—Indefinite.  
WARD AND VOKES (Stair and Nicolai,  
mgrs.): Memphis, Tenn., 6-11. Nashville 13-  
18.  
WILLIAMS, BERT A. (Jack Shoemaker, mgr.):  
Providence, R. I., 5-11.  
WIZARD OF WISLARD (Eastern: Harry  
Scott, mgr.): Ironton, O., 7. Gallipolis 8.  
Pomeroy 9. Murray City 10. Lancaster 11.  
Hamilton 12. Coshocton 13. Ashland 14.  
Wooster 15. New Philadelphia 17. Newark 18.  
YORKE AND ADAMS (Ed. E. Daley, mgr.):  
St. Louis, Mo., 13-18.

## MINSTRELS.

DUMONT'S (Frank Dumont, mgr.): Philadel-  
phia, Pa., Oct. 16—Indefinite.  
FIELD'S (Al. G. Field, mgr.): Wilmington,  
N. C., 7. Goldsboro 8. Salisbury 9. Danville,  
Va., 10. Roanoke 11. Staunton 13. Hinton,  
W. Va., 14. Charleston 15. Huntington 16.  
Portsmouth 17. Weirton 18.  
FOX'S LONE STAR (Roy E. Fox, mgr.):  
Moulton, Tex., 6-8. Yorkum 9-11.  
GEORGIA TROUBADOURS (Wm. McCabe,  
mgr.): New York, N. Y., 7. 8.  
GUY, ARTHUR L. (Cincinnati, O., 5-11.  
PRIMROSE, GEORGE (Wm. Washington,  
mgr.): Spokane, Wash., 5-11. Seattle 12-18.  
RICHARD AND PRINGLE'S (Holland and  
Pitts, mgrs.): Monticello, Ark., 7. Dermott  
8. Monroe, La., 9. Vicksburg, Miss., 10. Port  
Gibson 11. Natchez 13. Brookings 14. Hazel-  
hurst 15. Jackson 16. Yazoo 17. Clarksville 18.  
VOGEL'S MINSTRELS (John W. Vogel, mgr.):  
Pekin, Ill., 7. Lincoln 8. Champaign 9. Urbana  
10. Danville 11. Hoopeson 13. Arcola 14.  
Edinham 15. Mattoon 16. Pana 17. Taylor-  
ville 18.

## BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Newark,  
N. J., 6-11.  
AVENTURE GIRLS (Dan Schuller, mgr.): Boston,  
Mass., 6-18.  
BEHMAN SHOW (Jack Singer, mgr.): Omaha,  
Neb., 6-10. Minneapolis, Minn., 11-18.  
BIG REVIEW (Henry P. Dixon, mgr.): Kansas  
City, Mo., 5-11. St. Louis 12-18.  
BOHEMIANS (Al. Lincoln, mgr.): Milwaukee,  
Wis., 5-11. Minneapolis, Minn., 12-18.  
BON TONS (Weber and Bush, mgrs.): Buffalo,  
N. Y., 6-11. Toronto, Ont., 13-18.  
BOWERY (E. M. Rosenthal, mgr.): Pittsburgh,  
Pa., 6-11. Buffalo, N. Y., 13-18.  
BRIGADIERS (Wm. Martin, mgr.): Boston,  
Mass., Nov. 29-11. Schenectady, N. Y., 13-18.  
Albany 16-18.  
BROADWAY GAIETY GIRLS (Louis J. Ober-  
wath, mgr.): Philadelphia, Pa., 6-11. Wilkes-  
Barre 12-18. Centerville 13-18.  
CENTURY GIRLS (John Morrillan, mgr.):  
Paterson, N. J., 6-8. Jersey City 9-11. Boston,  
Mass., 13-25.  
CHERRY BLOSSOMS (Maurice Jacobs, mgr.):  
Cleveland, O., 13-18.  
CLIFFE GIRLS (Scripps Amusement Co.,  
mgrs.): Chicago, Ill., 5-18.  
COLUMBIA BURLESQUERS (J. Herbert Mack,  
mgr.): Chicago, Ill., Nov. 28-11. Cleveland,  
O., 12-18.  
COZY CORNER GIRLS (Sam Robinson, mgr.):  
Baltimore, Md., 6-8. Philadelphia, Pa., 13-18.  
CRACKERJACKS (Harry Leopold, mgr.): To-  
ronto, Ont., 6-11. Rochester, N. Y., 13-18.  
DAINTY DUCHESSE (Weber and Bush, mgrs.):  
Cleveland, O., 5-11. Columbus 13-18. Wheel-  
ing, W. Va., 16-18.  
DREAMLAND (Ed. Grodz, mgr.): Montreal,  
P. Q., 6-11. Toronto, Ont., 13-18.  
DUCKINGS (Frank Calder, mgr.): Chicago,  
Ill., 6-11.  
EMPIRE (Jesse Burns, mgr.): Brooklyn, N. Y.,  
Nov. 29-11. New York City 13-18.  
FAD AND FOLIES (Chas. R. Arnold, mgr.):  
Springfield, Mass., 6-8. Holyoke 9-11. New  
York City 13-18.  
FASHION PLATES (Harry Montague, mgr.):  
Brooklyn, N. Y., 6-18.  
FAY FOSTER (John Greaves, mgr.): Chicago,  
Ill., 5-11. Milwaukee, Wis., 12-18.  
FOLLIES OF THE DAY (Harvey Gerard,  
mgr.): Philadelphia, Pa., 6-11. Scranton 13-  
18. Wilkes-Barre 16-18.  
FOLLIES OF THE MOUNTAIN BOGE (Joe Hor-  
tic, mgr.): Hoboken, N. J., 6-11. New York  
City 13-18.  
FROLOMME LAMBS (T. E. Block, mgr.):  
Toronto, Ont., 6-11. Buffalo, N. Y., 13-18.  
GAIETY GIRLS (Pat White, mgr.): St. Paul,  
Minn., 5-11. St. Joseph, Mo., 16-18.  
GAY MASQUERADES (Rob Ruskach, mgr.):  
St. Louis, Mo., 6-11. Kansas City 12-18.  
GAY MORNING GLORIES (Geo. F. Baileys,  
mgr.): Manhattan, Kan., 7. Junction City 8.  
Emporia 9. Wichita 10. Arkansas City 11.  
Cherryvale 13. Coffeyville 14. Joplin, Mo., 15.  
Springfield 16. Aurora 17. Pittsburg, Kan.,  
18.  
GIRLS FROM HAPPYLAND (Don Hartin,  
mgr.): Albany, N. Y., 6-8. Schenectady 9-11.  
New York City 13-18.  
GOLDEN CROOK (Jacobs and Jermol, mgrs.):  
Schenectady, N. Y., 6-8. Albany 9-11. New  
York City 13-18.  
HASTINGS (Harry Hastings, mgr.): New  
York City 6-11. Brooklyn, N. Y., 13-25.  
IMPERIALS (Sam Williams, mgr.): New  
York City 6-11. Newark, N. J., 13-18.  
IRVING'S BIG SHOWS: Philadelphia, Pa., 6-11.  
Newark, N. J., 13-18.  
IRVING'S GIBSON GIRLS: New York City 6-  
11. Philadelphia, Pa., 13-18.  
JARDIN DE PARIS GIRLS (Gibbons and Rip-  
ley, mgrs.): Schenectady, N. Y., 6-8. Albany 9-11.  
Montreal, P. Q., 13-18.  
JEROME LIVES (Wm. S. Clark, mgr.): Wash-  
ington, D. C., 6-8. Columbus, O., 9-11. Toke-  
lo, 13-18.  
JOLLY GIRLS (Richard Patton, mgr.): Wash-  
ington, D. C., 6-11. Baltimore, Md., 13-18.  
KENTUCKY RULERS (Robert Gordon, mgr.):  
Philadelphia, Pa., 6-11.  
KNICKERBOCKERS (Louis Noble, mgr.): De-  
troit, Mich., 6-11. Chicago, Ill., 12-18.  
LADY RUCANERS (Harry Strasse, mgr.):  
New York City 6-11. Brooklyn, N. Y., 13-25.  
LID LIPPERS (H. S. Woodhull, mgr.): Boston,  
Mass., 6-11. Springfield, Mass., 13-18. Holyoke  
16-18.  
LYRIC STOCK BURLESQUE (Ed. R. Franks,  
mgr.): Seattle, Wash.—Indefinite.  
MAJESTIC (Fred Levin, mgr.): Newark, N. J.,  
6-11. Hoboken 13-18.  
MARTON GIRLS (Phil Sheridan, mgr.):  
Brooklyn, N. Y., Nov. 29-11. Philadelphia,  
Pa., 13-18.  
MARDI GRAS BEATIFIERS (Ande Lewis, mgr.):  
Omaha, Neb., 5-10. Minneapolis, Minn., 11-18.  
MERRY MADNESS (Harry Hodges, mgr.):  
Scranton, Pa., 6-8. Wilkes-Barre 9-11. Pat-  
erson, N. J., 13-18. Jersey City 16-18.  
MERRY WHIRL (Louis Kestel, mgr.): Balti-  
more, Md., 6-11. Washington, D. C., 13-18.  
MISS NEW YORK JR. (Ed. Robinson, mgr.):  
St. Joseph, Mo., 6-11. Kansas City 13-18.  
MORNING, NOON AND NIGHT (Walter Rem-

berg, mgr.): Cleveland, O., 6-11. Pittsburgh,  
Pa., 13-18.  
MULLIN BOUGE (Chas. Edwards, mgr.):  
Pittsburgh, Pa., 6-11. Washington, D. C., 13-  
18.  
PARISIAN WIDOWS (Weber and Bush,  
mgrs.): Brooklyn, N. Y., 6-18.  
QUEENS OF THE JARDIN DE PARIS: New  
York City 6-11. Providence, R. I., 13-18.  
REEVES' BEAUTY SHOW (Al. Reeves, mgr.):  
Chicago, Ill., 5-11. Cincinnati, O., 12-18.  
RENTZ-SANTLEY (Abe Leavitt, mgr.): New  
York City 6-11. Albany, N. Y., 13-18. Schenec-  
tady 16-18.  
RIZTO BOUNDERS (Dave Kraus, mgr.):  
Washington, D. C., 6-11. Wheeling, W. Va.,  
13-18. Columbus, O., 16-18.  
RICE AND BARTON'S (Chas. Barton, mgr.):  
Louisville, Ky., 5-11. St. Louis, Mo., 12-18.  
ROSE HILL (Rice and Barton, mgrs.): Kansas  
City, Mo., 5-11. Des Moines, Ia., 12-18. St.  
Joseph, Mo., 16-18.  
ROSE SYDELL (W. S. Campbell, mgr.): Mil-  
waukee, Wis., 5-11. Chicago, Ill., 12-25.  
RUNAWAY GIRLS (Peter S. Clark, mgr.):  
Cincinnati, O., 5-11. Louisville, Ky., 12-18.  
SAM DEVERE (Harry Starks, mgr.): St. Louis,  
Mo., 6-11. Indianapolis, Ind., 13-18.  
SAM SCHIBNER'S (Morris Weinstein, mgr.):  
Rochester, N. Y., 6-11. Schenectady 13-18.  
Albany 16-18.  
SALT T. JACK'S (Will Boehm, mgr.): Buffalo,  
N. Y., 6-11. Detroit, Mich., 13-18.  
SERENADES (James Weedon, mgr.): Provi-  
dence, R. I., 6-11. Boston, Mass., 13-18.  
STAR AND GARTER (Al. Nathan, mgr.):  
Philadelphia, Pa., 6-11. Baltimore, Md., 13-  
18.  
STAR SHOW GIRLS (John T. Baker, mgr.):  
Albany, N. Y., 6-8. Schenectady 9-11. Jersey  
City, N. J., 13-18. Paterson 16-18.  
TIGER LILIES (W. N. Drew, mgr.): Minne-  
apolis, Minn., 6-11. St. Paul 13-18.  
TOWN TALK (Harvey Gerard, mgr.): Indian-  
apolis, Ind., 6-11. Louisville, Ky., 12-18.  
TROCADERO (O. H. Waldron, mgr.): Toledo,  
O., 6-11. Detroit, Mich., 12-18.  
UMPIRE (Chas. Donoghue, mgr.): Jersey City,  
N. J., 6-8. Paterson 9-11. New York City 13-18.  
VANITY FAIR (Harry Hill, mgr.): Columbus,  
O., 6-8. Wheeling, W. Va., 9-11. Pittsburgh,  
Pa., 13-18.  
WASHINGTON SOCIETY GIRLS (Lo Watson,  
mgr.): Wilkes-Barre, Pa., 6-8. Scranton 9-11.  
Albany, N. Y., 13-18. Schenectady 16-18.  
WATSON'S BURLESQUERS (W. H. Watson,  
mgr.): Cincinnati, O., 5-11. Chicago, Ill., 12-  
18.  
WINE, WOMAN AND SONG (Alex Gorman,  
mgr.): Detroit, Mich., 5-11. Chicago, Ill., 12-  
18.  
YANKEE DODDLE GIRLS (Sol Myers, mgr.):  
Louisville, Ky., 5-11. Cincinnati, O., 12-18.

## BANDS.

BOSTON SYMPHONY ORCHESTRA (Max  
Fiedler, conductor): Washington, D. C., 7.  
Baltimore, Md., 8. Bridgeport, Conn., 13.  
CHICAGO LADIES' ORCHESTRA: Topeka,  
Kan.—Indefinite.  
HERBERT, VICTOR, ORCHESTRA: New York  
City—Sundays.  
KILFEE, THE (T. P. J. Power, mgr.): Co-  
lumbus, Ga., 13-18. Macon 17-20.  
PHILADELPHIA ORCHESTRA (Carl Pohlig,  
conductor): Baltimore, Md., 13. Washington,  
D. C., 14.  
SOUSA (James H. Byrnes, mgr.): Rochester,  
N. Y., 8. Newark and Syracuse 9. Schenectady  
10. Albany 11. New York City 12. Weldon  
and Middletown 13. New Haven, Conn., 14. New  
Britain and Middletown 15. New London  
and Norwich 16. Worcester, Mass., 17. Providence,  
R. I., 18.

## CIRCUSES.

OHWE'S: Tampa, Fla., 9. Bartow 10. Arcadia  
11.  
I X L RANCH WILD WEST (Roy Chandler,  
mgr.): Buenos Aires, S. A., Dec. 18-Jan. 16.  
Rosario 17-23. Mar del Plata 25-31.

## MISCELLANEOUS.

BARHOUT AMUSEMENT: Madison, Ga., Nov.  
29-18.  
BRADEN ENTERTAINERS (Findley Braden,  
mgr.): Pleasant Hill, Md., 6. 7.  
BURKHARDT SHOW (W. L. Lane, mgr.):  
Lock Haven, Pa., 7. Jersey Shore 8. Murray,  
O., 9. Sandusky 10.  
DARIO, SENOR (W. W. Shuttleworth, mgr.):  
Ithaca, N. Y., 13. 14. Salamanca 15. 16. Dun-  
kirk 17. 18.  
DUNCAN, HYPNOTIST (L. O. Zelleo, mgr.):  
Clarkburg, W. Va., 5-11. (H. Everett Pitkin,  
mgr.): Strimont, Ill., 6-12. Peoria 13-19.  
GILFINS, THE (J. H. Gilpin, mgr.): Marion,  
Ill., 6-11.  
HART (D. T. Hart, mgr.): Cedar Rapids, Neb.,  
8. 9. Wayne 11. Westpoint 12. Council  
Bluffs, Ia., 13-18.  
HOLMES, BURTON, TRAVELOGUES (Wright  
Kramer, lecturer): Columbus, O., 10. Toledo  
11. Columbus 17. Toledo 18.  
HOLMES, BURTON, TRAVELOGUES: Wash-  
ington, D. C., 12-18.  
JENNINGS' SHOW (J. J. Jennings, mgr.):  
Weston, Tex., 6-8.  
JOMELLI, JEANNE: Louisville, Ky., 10.  
LAUDER HARRY (Wm. Morris, mgr.): New  
York City 6-11.  
NEWMARK, Victor Norman, mgr.): Sand  
Point, Ia., 9-11. Spokane, Wash., 13-18.  
NORWOODS, THE (M. H. Norwood, mgr.):  
Grinnell, Ia., 6-11.  
NORDICA, LILLIAN: Brooklyn, N. Y., 9.  
POWERS, HYPNOTIST (Frank J. Powers,  
mgr.): Cedar Rapids, Ia., 6-11.  
ST. DENIS, RUTH (Charles Frohman, mgr.):  
New York City Nov. 16—Indefinite.  
SANTANIELLI (L. J. Slevin, mgr.): Charleston,  
W. Va., 5-11.  
SMITH (Harry J. Freeman, mgr.): Madison,  
Ga., Nov. 29-18.  
THURSTON, HOWARD (Dudley McAdow,  
mgr.): Louisville, Ky., 5-11.  
WALDEN (W. S. Worden, mgr.): Genoa, N. Y.,  
7. Freeville 8. 9.  
YANKEE DODDLE ENTERTAINERS (Frank  
H. Thompson, mgr.): Hazlet, Wis., 6-11.

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few melodramatic moments of the play Miss Lang-  
don was sufficiently strong."

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